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UPPER AND LOWER CASE, THE INTERNATIONAL JOURNAL OF TYPOGRAPHICS

PUBLISHED BY INTERNATIONAL TYPEFACE CORP., VOLUME THREE, NUMBER ONE, MARCH 1976

In This Issue:

Editorial

The editorial presents much deserved praise for one of the truly great living typeface designers, Hermann Zapf, designer of Optima, Melior, Palatino, and more than 40 contemporary typefaces. His return to active typeface design is a landmark victory for ethics.

What's New from ITC?

Emerging, naturally enough, from our editorial is a new typeface, Zapf Book, designed especially for the International Typeface Corporation by Hermann Zapf, his first in almost a decade.

The Mystery of the Graphic Artist

"Nobody knows the business we're in — but nobody." In an effort to set things right, U&lc takes a look ahead to the upcoming Educators Conference scheduled for July and sponsored by the Art Directors Club of New York. Interviews with outstanding figures in the field, alphabetals and educators, are herein recorded.

Alphabet Soup

As far as we know, no one has ever tackled this gastronomic compendium before. Jerome Snyder and Maryellen Spencer have combined their gourmet tongues-in-cheek to offer us a listing of authentic culinary nourishment from Avgolemono Soup to Zuppa Inglese.

Ms. Alexa Grace

"Being Stabbed With Pinking Shears And A Poison Dart Person — While The Devil Children Cheer On." Anyone who comes up with a caption like that certainly deserves space in U&lc.

Edward Johnston's Calligraphy

At the turn of the century, Edward Johnston alone was responsible for the great resurgence of interest in writing. It has been said of many a pioneer spirit that his influence was as great as his achievement. Such a saying proceeds inevitably from acquaintance with these indivisible qualities in Johnston.

Metrics: A Weighty Problem

It used to be easy. "36 x 24 x 36" sprang swiftly and glibly from the tongue in describing, say, Racquel Welch. But what about when the designer takes over? Jerome Snyder demonstrates precisely what metrics will mean to you. And Racquel Welch.

Something for Everybody from U&lc

One of our popular features returns with its customary collection of titillating trivia, including one famous ampersand (to keep the continuity going).

Memo Anyone?

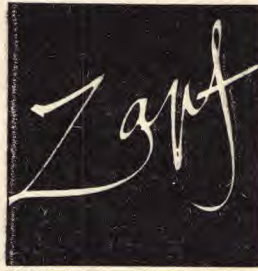
The interoffice memorandum is to the advertising agency what cream is to coffee. Jack Finke has devised to get his hands on several of these top secret classified materials, for the edification of those who heretofore have never fully appreciated the scope and depth of thought involved in the everyday office communication.

Initial Puzzle

The typographic crossword puzzle in the last issue turned out to be nothing short of a disaster. There were no winners. We prevailed upon our puzzle man to come up with something a little easier.

A Cosmo-anthropological History

Once in a long long while, someone will come in off the streets with a portfolio that knocks your head off. Add to that, the bearer turns out to have majored in anthropology. The suggestion was made that said bearer, one Joseph Pomerance, combine his twin talents and come back with something. Something great. He did.



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THE MYSTERY OF THE GRAPHIC ARTIST, OR, WHY 200,000,000 PEOPLE NEED AN ART EDUCATION.

Like it or not, there are some 200,000,000 people out there who don't know what a graphic artist is. And this is true from the top level in government and industry, throughout our entire educational system, and right smack into our own field of graphic art and design where all too many of us are sorely in need of an education on the scope and requirements of our own profession.

Yet, the truth of the matter is that our industry—the communications industry, of which graphic art and design is an essential part—is one that is growing by leaps and bounds. It is an industry that encompasses such monied categories as design (corporate, architectural, packaging, editorial, film), art direction (advertising print, TV), typographics (type design and hand lettering), photography, illustration, printing and engraving, publishing (books, magazines, newspapers)—to name just a few. An industry that makes a vast cultural contribution to society. An industry with a responsibility to create better understanding throughout the world.

Nonetheless, the graphic arts is still considered an elusive profession, at best, at every level of our society.

A bright young man or woman, fresh out of college, comes home and proudly announces that he or she wants to be a dancer. An artist. A musician. An actor. And what happens? The ceiling falls in. The family starts wringing its hands and dressing in black. A doctor? Fine. A lawyer? By all means. A bank president? Marvelous! But an artist? And, God forbid, he or she should want to become a graphic artist, then there's no hope at all.

Why should this be?

Trouble with the communications industry, it would seem, is lack of communication. An effective graphic artist is a communicator who, essentially, thinks visually. Conversely, a writer thinks verbally, but a good one also has the ability to visualize. The two together are largely responsible for promoting universal understanding. This being so, why then is the visual aspect of communications—the graphic arts—so totally and irresponsibly neglected at every level.

Look at it this way.

A guy picks up a book of matches in the street. He knows what to do with the matches all right, but does he for one moment ever contemplate how the message or illustration on the cover got there?

When directed through the maze of a complicated architectural structure by means of informative signage, does it ever cross his mind who it was who figured out the letterforms and symbols? When he thumbs through books, newspapers, magazines, ads—when he looks at TV spots—does it once occur to him that the messages within required the astute involvement of an artist or a writer or both?

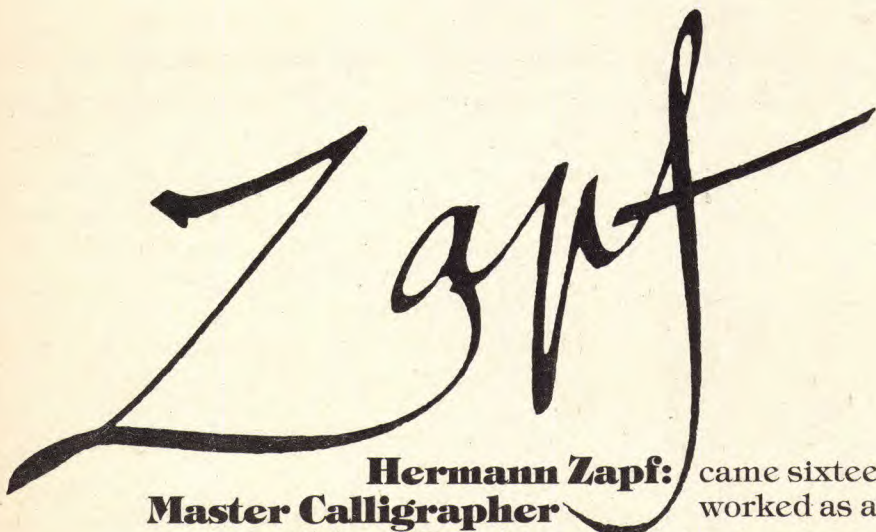
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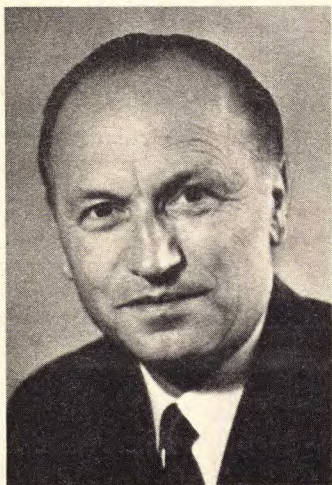
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Hermann Zapf:
Master Calligrapher
and Type Designer



Editorial:

“Well, my school report showed a B in penmanship... and a postcard written on a Rhine vacation in the summer of 1929 would offer scant encouragement to any teacher of lettering....” So writes Hermann Zapf in his autobiographical “About Alphabets” as he looks over his shoulder seeking his beginnings as a calligrapher and type designer.

He was born in 1918 in Nürnberg. His recollections are of the bordering woods where “I chased butterflies, caught salamanders, and gathered flowers and stones.”

His first exposure to the graphic arts

came sixteen years later when he worked as an apprentice retoucher.

In his four years as a retoucher he discovered the writings and letterforms of Rudolf Koch and Edward Johnston. It was then that his sensitivity to beauty in letterform was aroused.

At home, “with tireless zeal I wrote pages upon pages of letters that often left me unsatisfied.... Evenings and weekends I sat home writing and writing—rather, practicing, for the wastebasket was always full of written pages. My parents considered me almost out of my senses....”

In 1938 the twenty-year-old Zapf went to work for the printing studio of Paul Koch, the son of Rudolf Koch, and later in that year became an independent lettering artist.

In the following thirty-eight years, while establishing his reputation as one of the foremost calligraphers and type designers of our time, he served as type director for the D. Stempel AG type foundry of Frankfurt, as a design consultant for the Mergenthaler Linotype Company, and for Linotype GmbH. He taught lettering and calligraphy in Offenbach and was a professor of graphic design at the Carnegie Institute of Technology.

Mr. Zapf has lectured widely, judged

many graphic exhibitions, and is the author of four books: *Pen and Graver*, *Manuale Typographicum* (published in two editions), *About Alphabets*, and *Typographic Variations*.

The first Hermann Zapf typeface to be marketed was *Gilgengart*, in 1940. It was ten years later that the first of the famous *Palatino* family was introduced. Users and lovers of typography know Hermann Zapf best for his *Optima*, *Palatino*, and *Melior* families as well as for *Michelangelo*, *Sistina*, the *Aldus* family, and more than forty other faces.

All his typefaces are characterized by exquisiteness of design, an air of quiet distinction, of innovation without eccentricity. But whatever the typeface, his supreme concern is never with single letters but with their fusion with each other and into a working text. To him, “Type is the tie or ligature between author and reader.”

His most popular faces—*Palatino*, *Melior*, and *Optima*, as well as his new *Zapf Book*—all take an established style and bring to it the sparkle of contrasting thick-and-thin strokes.

Palatino was originally issued by Stempel in 1950. It is an old-style letter in basic form, but with increased thick-and-thin stroke contrast.

What's New from ITC?

ITC Zapf Book Light, Medium, Demi, and Bold are new typefaces from ITC.

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ITC ZAPF BOOK LIGHT & ITALIC MEDIUM & ITALIC DEMI & ITALIC HEAVY & ITALIC

ITC Zapf Book Light

ITC Zapf Book is a new typeface designed especially for International Typeface Corporation by one of the world's foremost typeface designers, Hermann Zapf. Creator of Optima, Palatino, Melior, Aldus, and many other highly acclaimed typefaces, Hermann Zapf has spent more than two years in the development of ITC Zapf Book as a family of four weights with matching italics. The elegance and beauty of the letterforms, which are an artful blend of Walbaum, Melior, and Bodoni, are distinguished by the many subtle refinements which have been designed ingeniously throughout all the weights and styles of this new typeface. Careful evaluation will suggest that ITC Zapf Book will be equally at home as a distinctive typeface for use in either book or advertising typography. We believe that ITC Zapf Book will become as distinguished as his other famous designs which have indelibly stamped the name of Hermann Zapf in our minds as one of the most outstanding typeface designers in history.

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ITC Zapf Book Light Italic

ITC Zapf Book is a new typeface designed especially for International Typeface Corporation by one of the world's foremost typeface designers, Hermann Zapf. Creator of Optima, Palatino, Melior, Aldus, and many other highly acclaimed typefaces, Hermann Zapf has spent more than two years in the development of ITC Zapf Book as a family of four weights with matching italics. The elegance and beauty of the letterforms, which are an artful blend of Walbaum, Melior, and Bodoni, are distinguished by the many subtle refinements which have been designed ingeniously throughout all the weights and styles of this new typeface. Careful evaluation will suggest that ITC Zapf Book will be equally at home as a distinctive typeface for use in either book or advertising typography. We believe that ITC Zapf Book will become as distinguished as his other famous designs which have indelibly stamped the name of Hermann Zapf in our minds as one of the most outstanding typeface designers in history.

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Melior, introduced in 1952, is a thick-and-thin Egyptian, or square serif, face. When it was introduced, most existing Egyptian types were comparatively monotone.

Optima is essentially a sans serif with contrasting thicks and thins. Although some display faces, as Radiant and Stellar, were thick-and-thin sans serifs, Optima was the first true family of text types created in this way.

And now we have Zapf Book, an artful blend of characteristics of Walbaum, Zapf's own Melior, and Bodoni's contrasting weight strokes. It bears Zapf's trademark of distinction without eccentricity and with exquisiteness of letterfit.

The eloquence of Zapf Book is immediately apparent. One is impressed again and again with the subtle niceties tucked ingeniously into the letters, niceties that give a warm personality to the overall design but stays clear of mannerism.

It is some years since Optima Medium Italic completed the Optima family, the last text family designed by Mr. Zapf until today's introduction of Zapf Book as a full family of Light, Medium, Demi, and Heavy, each with matching italics.

That Zapf Book is the designer's first contribution to text typefaces in almost

a decade is due to the extraordinary popularity of his previous designs, to the lack of copyright protection in the United States, and to the widespread use of photography in taking advantage of loopholes left open by our copyright laws. Mr. Zapf has the unfortunate distinction of being the most "legally plagiarized" type designer of our generation. His withdrawal from letter design was an ominous signal to the industry that its already dwindling resources of professional talent would soon disappear unless ways could be found to reward the designer for his creation and protect him from being victimized by unethical practices.

As reported in a previous issue of U&I, Congress is now seriously considering a revision of the copyright law that would include protection of new typeface designs. Meanwhile, Mr. Zapf, impressed with the ethical practices of ITC and its Subscribers, has reentered the field of typeface design. The backbone of ITC's licensing program, its policy of nonexclusivity and nondiscrimination, and its payment of fair royalties, aims to attract and keep the best design talent active developing new typefaces. Hermann Zapf's return to active type design practice is a landmark victory for ethics as well as the introduction of a major new typeface.

ITC Zapf Book Light

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ITC Zapf Book Light Italic

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ITC Zapf Book Medium Italic

ITC Zapf Book Demi

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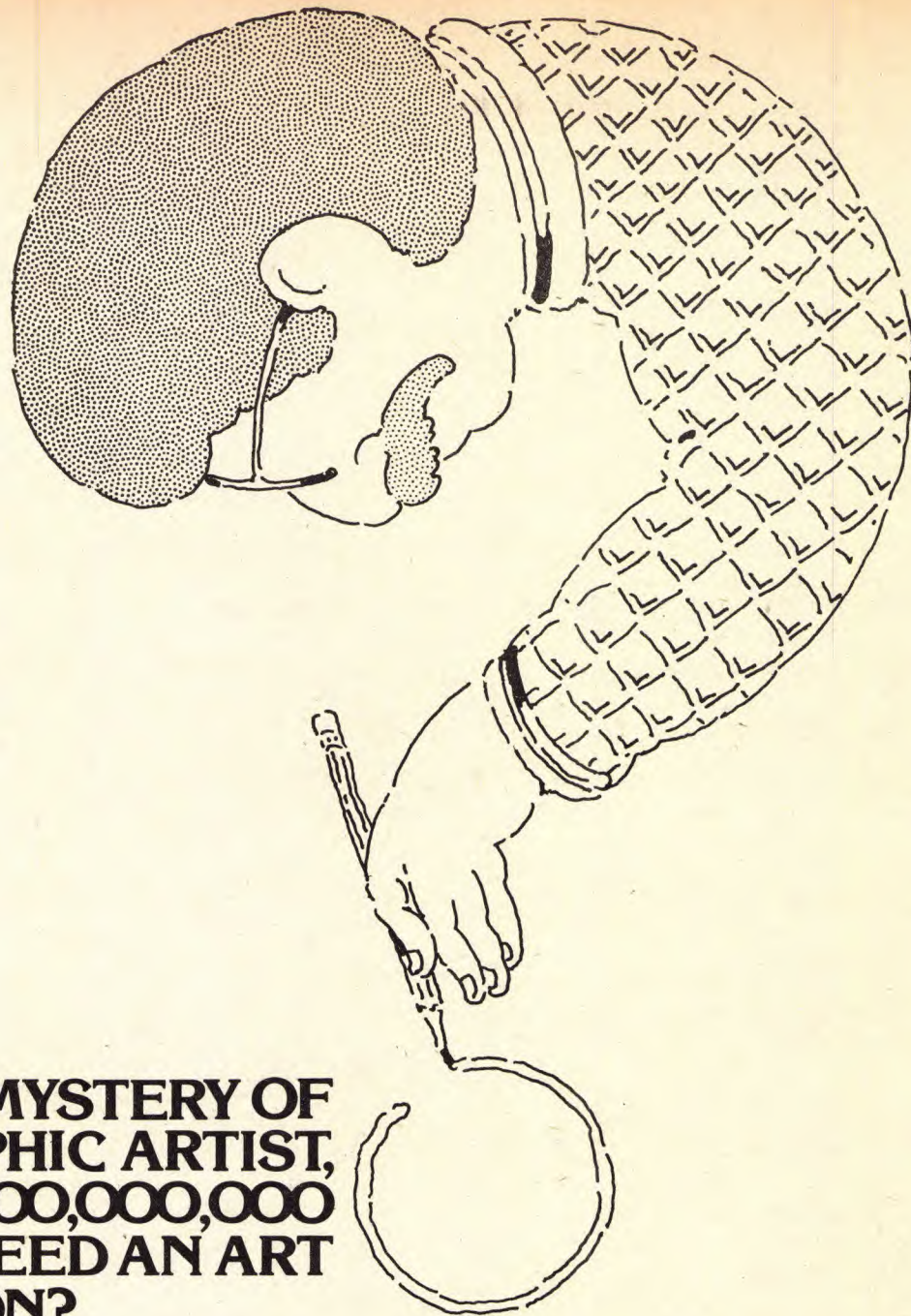
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ITC Zapf Book Demi Italic

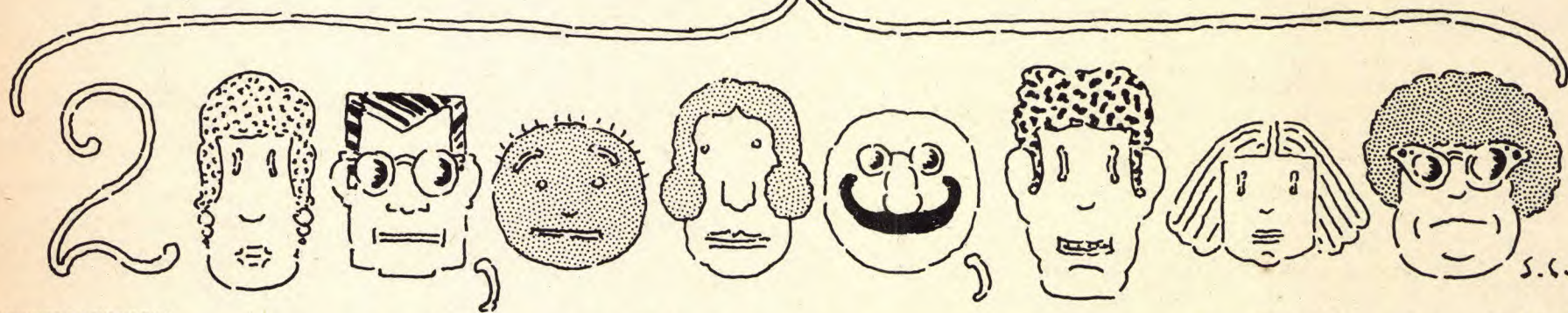
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ITC Zapf Book Heavy Italic



THE MYSTERY OF THE GRAPHIC ARTIST, OR, WHY 200,000,000 PEOPLE NEED AN ART EDUCATION?

ILLUSTRATION BY SEYMOUR CHWAST



CONTINUED FROM PAGE 1

In short, "Nobody knows the business we're in. Nobody, but nobody." And society obviously needs education on the subject.

The general public needs education that must begin at the government level.

Educators need education from the professionals to inform them of the scope of an industry that offers great opportunities to creative students (the industry's quest for new talent is insatiable and the need for people willing to work is continuous) and let them know that art is no longer confined to painting and sculpture and that this is indeed a viable, highly paid profession—hardly one for parents to frown upon or be ashamed of.

Graphic designers need to know the scope of the industry as a whole—to see beyond their individual specialties and be aware of the variety of areas beyond.

U&Ic believes the subject significant enough to warrant the initiation of a dialogue among professionals and educators, and so we approached various outstanding figures in the field to determine their individual views and opinions on the quality of art education in this country.

Additionally, the Art Directors Club (of New York) will be sponsoring an Educators Conference at the Parsons School of Design during three days in July of this year. "How does the professional view the process of education?" "What are the best approaches to opening the way for students to get jobs?" These and other vital questions will be discussed and, it is hoped, answered.

THE PROFESSIONALS

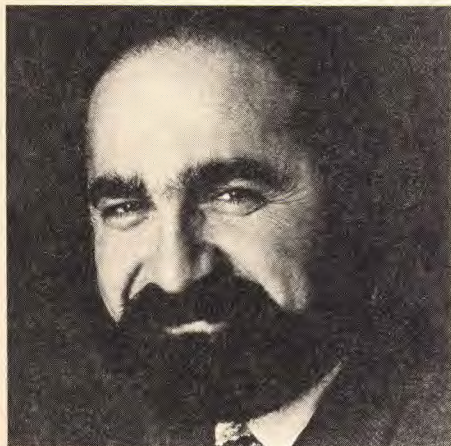
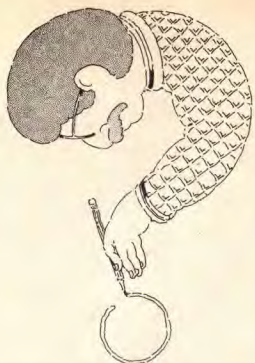


Eileen Hedy Schultz is President of the Art Directors Club, member of the Advisory Commission of the Art and Advertising Department of New York City Community College, School of Visual Arts Alumni Board, and SVA teacher. An Art Director with Good Housekeeping, the club's president explores why the club is putting such effort behind this conference:

"We all know the youth of today will be our leaders of tomorrow. But knowing isn't nearly enough. As responsible professionals, it's imperative that we do everything in our power to work with educators now in elevating standards of professionalism in the field. In working out the detailed program for the conference, we are cognizant of the ever-changing requirements that aspiring graduates will face in a highly competitive market. In the past several years, the club has run a series of successful encounter groups among professionals, educators, and students.

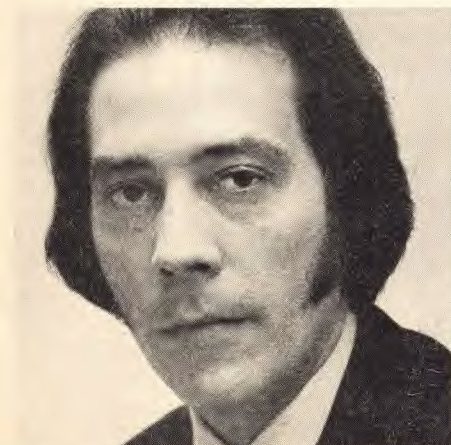
"One specific area in which I'm personally dedicated has been in developing a basic core curriculum that could well be a guide for the aspiring graphic communicator. Hopefully, this curriculum—now being reviewed by experts from both the professional and educational worlds—will soon be available to those who may find it of benefit.

"Now, our major desire at this conference is to reach an even wider audience—to share in these endeavors on the broadest possible spectrum—in the hope that it will create an ever-stronger bond among us."



"We aren't going into this with all the answers" is a perspective held by **Walter Kaprielian**, for many years **New York City Community College** advertising instructor and **Art Advisory Commission** member, as well as **Senior Vice-President/Creative Director, Ketchum, MacLeod & Grove**, and **Art Directors Club Board Executive for the Educators Conference**. He speaks further, emphasizing the responsibility to youth and the need for openness as basic to the concept behind the July activity:

"At every stage, we complain about what the new source coming out of school is like. We forget a graduate moves from student to professional in a single day. It's been an inherent part of the business to voice our opinion—to say the kids aren't good enough—that they aren't getting the right education. But, if this is so, we can't be critical without being prepared to help make it better. We aren't going into this with answers, but we **are** creating a sounding board. The quality of art education has to be considered an industry problem, and we in the industry can't afford to preach to the educators. When we talk, we have to be prepared to **listen**—because if you look at the industry today there isn't a lot to preach about. Maybe there was in the '60's, but not now. Industry has to examine its responsibility. Professionals must teach in the schools and not try it once or twice and drop it. Teaching is hard, and getting through to students even harder. And, once you do teach, you begin to see the answers aren't all that simple."



"We're all on the line," says **Peter Blank**, **Associate Art Director of**

Newsweek and Co-Chairman of the conference. He has taught at Syracuse University and was a teaching fellow at Pratt while getting his M.F.A.

"I think the conference is setting a precedent for a necessary confrontation between those who teach and those who work. What are they teaching? I want to know. Are they introducing students to problems which can eventually help them break into the real world? I think we have to look at assignments, for one thing—they should give a practical understanding of how it's going to work. (Take, budgets. In my editorial and advertising classes we determine budgets, of course, but when you're working, the budget actually is something we all know we can borrow from—putting so much into photography, taking out from something else.) How are you going to teach this? Then, do students learn how to begin job procurement (that they will drop off their portfolios with art coordinators, art buyers, company personnel people, studio managers, employment agency 'head hunters') probably before they ever get to see the art director or designer looking for an assistant—before, by luck and talent, a few end up as the pair of hands someone needs at just the right time.

"Now, on the other end, a school removed from the urban center faces unbelievable difficulties in keeping up with the variety of services rendered, in getting up-to-the-minute materials. If we're so smart, what do we think of the educators' problems and how would we solve them?"



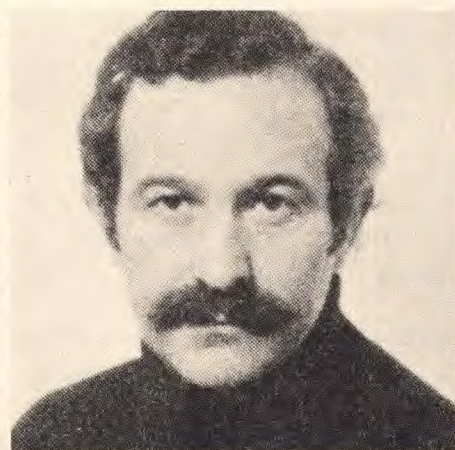
"Schools must have professionals teaching—this need is stronger than ever," says **Cipe Pineles**, **first woman Hall of Famer, design instructor at Parsons for ten years, and its Director of Publication Design**.

She says she is "shocked by the number of schools outside of the cities which have no teachers from the field. A school can't call itself an art school without this. Can't schools call in professionals for special weekends or

concentrated week programs? The professional teacher is more important in our work than anywhere because you are preparing the next generation to replace you. I want to influence both the best and the **medium** talents. That's why I teach.

"So many of us are decrying the lack of skills being taught, which is a new and possibly serious development. When I went to school, there was **no** commercial art course: I had to go out and earn a living, but today youngsters think it's easy. They still haven't been taught there's a big difference between fine and commercial art. (You'd be surprised to know how many I meet who think they'll fill in with some commercial art while their fine arts careers are being sorted out. They'll dig ditches—and, as a last resort, try graphics—where they'll make it big before becoming Artists.) Always you have to remind students that commercial art requires great skill.

"I advise my students that, if they are offered a 'big' art direction job at first, say no—wait. You'll only push around someone else's pencil. Give yourself time. If you get the chance to do mechanicals for a Dorfsman or a Bass, take it—and the **time** to find your own creation. Learn the craft—otherwise, youngsters have a terrible shock ahead."



David Epstein, **Alumni Board, Cooper Union, Pratt faculty, part of the evaluation team of the National Association of Training and Technical Schools and former Art Directors Club Educational Chairman**, is an independent designer, who has a personal charge to make in which he raises some provocative issues:

"Will we end up talking to ourselves at this conference? Will we be treading on privileged ground or can we together admit our frailties? Most of us, certainly New Yorkers, realize the curriculum grows obsolete without part-time teachers from the profession itself. Teachers in the outlying areas have to catch up. But, every professional doesn't make a good teacher.

A professional must want to impart knowledge as experience—not as someone more talented. Ego just has no place in the classroom. Nevertheless, some of the best professionals—who have made the worst teachers—were flattered by the chance to show their work (and that's what they did in the classroom). This hurts the school and the kids.

"As to curriculum, **fine arts** is usually introduced as the basic course in preparing for specialization and this motivates the student toward painting, sculpture, and other fine arts. **Advertising or visual communication** rates second best: the student enters into it for a variety of wrong reasons: he doubts his ability as an artist, or is lured by the 'Hollywood' idea of quick success. We need a **foundation**, an introductory course, on the history of visual communications in America vis-à-vis a history of fine art—to include everything from shop signs, to magazine layouts. Who's teaching this?"



College-level art school? technical school? college or university? The conference will undertake a discussion of the merits of all—and **Jerome Snyder**, **former teacher at Yale and Pratt, and illustrator-writer**, expresses a view toward academics and "the 3Rs" for art students:

"The trouble with education today is that teaching has become expeditious—how to cure flat feet—to develop your brain in twenty days—and so forth. We teach the easy cures—the things which will quickly propel someone into the mainstream. It's an American syndrome. But mightn't we be in for a rude awakening? Things are not that easy. It takes time to become a doctor or an artist. Lina Wertmuller is no overnight success.

"Although I am not condemning the acquisition of skills, our system sometimes substitutes these for learning in the broader sense, and I favor a traditional education because it can provide lasting values. The problem is when we stop revealing the creative process and begin teaching styles to

copy. This is the great glory of the university system which provides for art majors a panorama of subjects in the humanities—to open up capacity for learning. Why not teach drawing as an adjunct? The learning process for a creative person is endless and goes on throughout one's career. The first responsibility of school is to open one's eyes to the vast learning possibilities, the body of knowledge found by others—in books, paintings, science."



Dick Hess, who has taught at both Detroit's Society of Arts and Crafts and the Philadelphia College of Art, and lectured at schools in New York, is a designer as well as an illustrator. He talks about the effects of a poor education on the student and also on what he hopes the conference will include:

"It's a wonderful idea but, if the Europeans aren't included, they will be conspicuously absent. I'd love to hear from J. Müller-Brockmann of Zurich or Eric Hoffer, the experimenter. What is lacking as the experimental Swiss School is certainly the most important factor in design in the past twenty years. I think it's important to get from them what they are doing in their education system. And, I want to hear from the Art Center School teachers—especially where they have instituted apprenticeships with people like Bernie Fuchs and others.

"The general state of art education is, to me, the worst effect of a bad education. It is waste—the kind which happens when a student is misdirected in school and doesn't have the stamina to withstand the ordeal of learning when he comes to New York or wherever. I've seen many talented youngsters drop out before they really begin. They weren't prepared for what they will face.

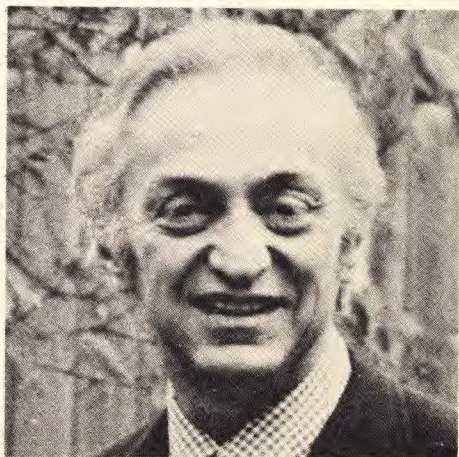
"In terms of illustration, schools should emphasize interpretation of manuscript. They don't. Students should be taught how to deal with problem comprehension. Let the winds of reality blow down the corridors!"



Seymour Chwast has taught at such schools as Cooper Union, School of Visual Arts, Brooklyn Community College, and he is a Director of Push Pin Studios. The portfolio—something about which no two people agree (except to say that it is important)—is the major topic of concern to the illustrator:

"Speaking candidly, something like this conference is necessary because so many schools are doing such a bad job that many students may actually be wasting their time.

"In my view the schools have two things to do—and the first, but of course, is to encourage creativity. But I am more concerned with some current practical problems. This business tends to categorize—and, by the senior year, school should be functioning for the student to help him find a specific job. Help him with his portfolio. Fill a slot, if necessary. I don't think you should create an art studio in school, but kids need help. I tell my kids what **not** to include: Don't show a little of everything—a type sample, a life drawing, two sketches, and a few photographs. Instead, project confidence in the kind of work you want to do by showing that work. Tailor the book to a job target—it shows my first job. I was lucky on my first job. I knew what I wanted and I got it—as a designer in the **New York Times'** promotion department. Probably these kids won't be so lucky. You have to show them which direction to head for."



Aaron Burns—former Pratt Institute faculty member, lecturer at schools in the United States and abroad, one of the editors of this publication, a designer and typographer—is President of International Typeface Corporation. He sets down the nature

of the special problems inherent in teaching typography in the electronic age—that the practitioners and inventors cannot even keep up with the technology:

"Achieving an understanding and appreciation for fine typography is nothing more than an attitude. One must care.

"Until 'photoelectronic' typography, learning the basic information relative to metal typesetting was not too difficult a task for an educator or student. With metal, one could 'see' what was being set. The actual type was either taken by hand from out of a type case or cast in a machine. One could learn to appreciate the importance of knowing the mechanical limitations of becoming a professional as a prerequisite to metal typesetting as a prerequisite to becoming a professional of type.

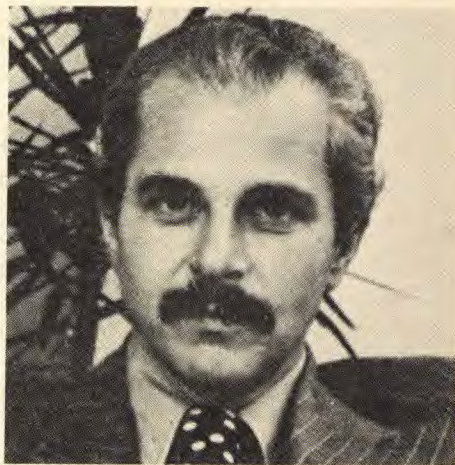
"With photoelectronic typography, 'seeing'—the most important educational aid, has almost disappeared. Mechanical functions now take place inside a machine or photo print-out unit. We are 'in the dark' until the final proof emerges.

"And herein lies the problem. Not only are all machines not alike, they have their own limitations or advantages, each one depending upon the purposes for which they were designed to set type. How does one learn about all these machines? There are literally hundreds. The transition to photoelectronic typography eliminated the many physical constraints inherent in metal and has made better typography possible as to choice of faces and control of spacing and typographic niceties. But the new freedoms demand more knowledge and better judgment to use the new technologies to best advantage.

"It is important that everyone understand where we are so that we may take the next steps. For the past ten years, one obtained the information on new machines and type from the machine manufacturer, a typographer, or an association's educational literature. In any event, it has meant learning anew. A recent development is that we will be able to 'see' the copy on a TV screen above the typewriter board while it is being typeset (recorded). Amazing? Incredible? Indeed! Frightening? No! Is it necessary for a student of typography to be taught this body of new information? Yes! How can one learn? Who will do the teaching? Who will teach the teachers?

"The answers to these last questions are the real problems facing everyone who is at work today in graphic communications—professional, educator, student. But they will not be too difficult for us to solve—if enough designers and educators care."

For those who might want to learn more about these problems, there will be a conference on Typographics in Communications which is to take place for a three-day period during the spring of '77 at the Rochester Institute of Technology in Rochester, New York. News and further information about this program will be announced in a future issue of U&Ic.



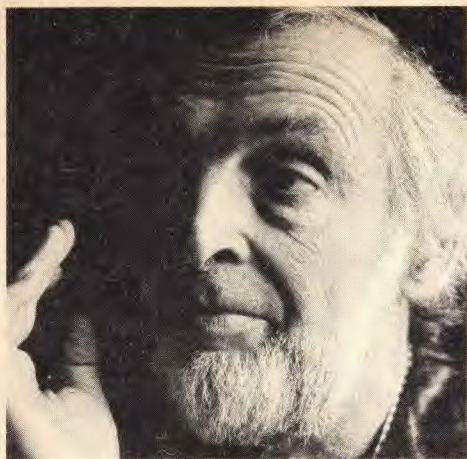
On where schools fail students and professionals fail themselves, **Sam Scali, instructor in Syracuse University's graduate ad design program, lecturer in numerous schools, and Partner/Creative Director of Scali, McCabe, Sloves,** has this to say:

"The conference could be important to the field for these reasons: getting more youngsters into the business, and improving the quality of preparedness of those trying to enter it.

"The primary problem as I see it is that I don't think schools have understood the creative ad-making process (outside the Art Center School, whose kids are well trained and who bring in terrific portfolios—I hired three of them). If you don't know how to do the basic steps involved in approaching any solution, you can't even begin. Who's teaching this?

"Then, you find everyone gives up too soon—and I include the professionals I've taught who are working on their Master's. I **push** my students to think. Look, you see kids confused about the business they're entering—no wonder, when so many of the people in the business themselves are confused. Kids out of school think they want illustration, but can't tell you what it is. Yet, hard as it is to place youngsters who want to be art directors, you can, at least, put them in the mechanical department and begin their training. For people who want to write ads, it's even harder. We're concerned about this at the agency. Where to start them? In the mail room?

"Generally, we'll just have to make teaching the creative skills much more relevant."



Herb Lubalin, Professor of Art at Cooper Union, member of the advisory boards of numerous schools including Cooper Union, Hampshire College, and Keane College, President, LSC&P Design Group, Inc., and Editorial and Design Director of U&Ic, feels the program must more seriously direct itself to the high schools, and he holds strong views about this. But first he was asked to state his opinion on the state of art education in America:

"My answer to this question can be summed up in one sentence: The state of art education is certainly not represented by a star on the American flag, that's for sure.

"Art education is fairly inadequate at the college level, mediocre, with a few exceptions, at the professional school level, and almost nonexistent at the public school level.

"One reason for this is the total apathy, misunderstanding, and lack of information on the subject by the entire population of the United States.

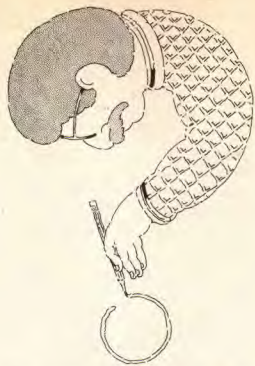
"Take a former President, for instance. Lyndon Johnson was asked by Ed Murrow, then head of the U.S.I.A., if he would OK a small appropriation for a graphic design program for the U.S.A.—to enrich its image—which would be, essentially, a creative contribution by two of America's leading graphic designers. Johnson's reply: 'What is a graphic designer?' He refused to give one cent for something of which he had no understanding whatsoever.

"This conference is essentially directed to college and professional school educators. The real need for understanding is at the high school level—by both teachers and students...and parents.

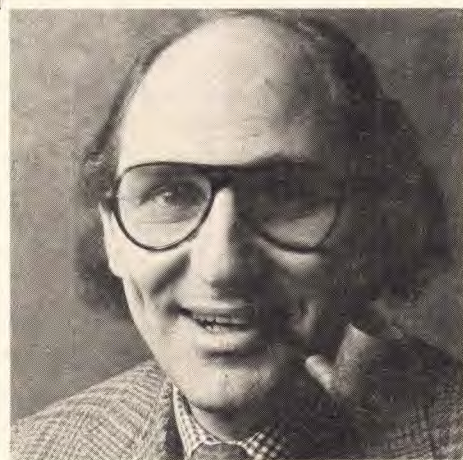
"High school administrators consider art to be a frivolous elective subject, easily dispensable. Why don't they understand that communicating **visually** is equally as important as communicating **verbally**? It's essential to learn how to read and write. Why is it unessential to visualize what you read and write?

"The high school years are the formative years in students' lives. They should be contemplating their future. A large part of that future could be in the graphic arts, if they knew what it was all about. If they knew that the term **art** had applications far beyond painting, drawing, and sculpture. If they knew that graphic art is becoming one of the largest industries in the United States.

"The late Leon Friend, Chairman of the Art Department at Lincoln High in Brooklyn, New York, can serve as an example of the kind of knowledge, expertise, and enthusiasm for the graphic arts that is needed in today's secondary schools. A brief look at the

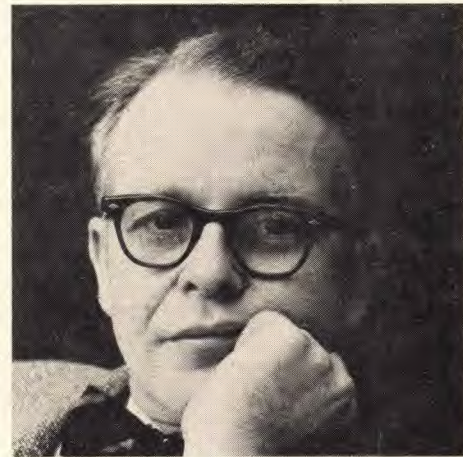


talented professionals who came into this field from Leon Friend's classes will notably attest to this."



Lester Feldman, Senior Vice-President/Art Director, Doyle Dane Bernbach:

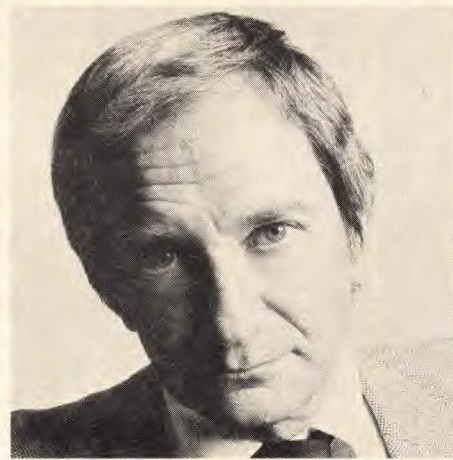
"Lincoln High opened at 8:30, but any of us who wanted him to 'critique' our work—which we did almost every morning—would climb over the high wire fence around the schoolyard. It was 6:00 A.M., but there he'd be. He was one of the greatest men I have ever known. When I began teaching, there in the back of my mind was Leon. He had an affinity for poor kids, but you had to prove you were an artist. It was back in the '40s and he was teaching everything—typography, photography, design—and all the areas of fine art, as well. He influenced so many that, by the time I became a part of the Art Squad, he already had a group of prominent alumni!"



Bill Taubin, Senior Vice-President/Creative Management Supervisor, also Doyle Dane Bernbach:

"He didn't teach, but inspired you to explore the world. That was the great thing he did. We were a bunch of kids from Brooklyn, Jewish and Italian kids, and we didn't know anything about **outside**. He showed us our first Cassandre poster. We went into his files. We read magazines like **Gebrauchs-graphik** and talked about the Bauhaus. If we needed illustration board, paper,

pens, he'd help out. Early on, he invited important artists to visit the school to talk with students—Moses Soyer came, and many many others. Through him, we entered the various poster competitions in the city—and won them."



Gene Federico, Partner-Creative Director, Lord, Geller, Federico:

"Speaking of Leon Friend, I could never ascertain whether those south Brooklyn kids created Friend or the other way around.

"Would Leon Friend ever have existed except for his unusual progeny? Conversely would the sand pebbles of Coney Island and Brighton Beach ever have known anymore than beachcombing if Leon Friend had not pulled back the curtains, opened the windows, and finally kicked us out the door he had unlocked?"

"What a teacher!"

Editor's tribute: Mr. Friend's Art Squad took on assignments for school programs from the '30s to the late '60s. The following is a partial listing of which there were in all more than sixty:

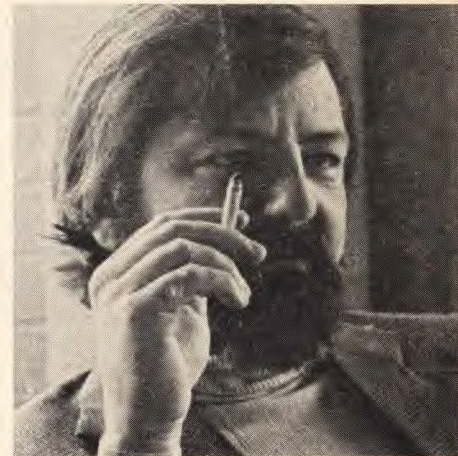
WILLIAM BACKALENICK, PRINTER
HERB BLEIWEISS, ART DIRECTOR
DAN CASSEL, PRINTER
ERNE COSTA, ART DIRECTOR
TOM COURTOS, ART DIRECTOR
DAVID DAMBOWIC, ARCHITECT
BRUCE DANBROT, ART DIRECTOR
RALPH DELLI BOVI, GRAPHICS DIRECTOR
JERRY DIOR, ART DIRECTOR
SOL EHLRICH, DIRECTOR
HANS GANS, ART DIRECTOR
HERMAN GOLDB, ART DIRECTOR
MILTON GREENE, PHOTOGRAPHER
MURRAY JACOBS, ART DIRECTOR
SHEP KURNIT, AGENCY PRESIDENT
JOHN McVICKER, ART DIRECTOR
LEONARD NEZIN, PAINTER
ROY PODORSON, ART DIRECTOR
ANTHONY POST, GRAPHICS DESIGNER
SEYMOUR ROBBINS, ART DIRECTOR
ARTHUR ROSENBLATT, MUSEUM DIRECTOR
DOROTHY FELDMAN SCHWARTZ, ILLUSTRATOR
HERB TALMATCH, ART DIRECTOR
LEN WEISS, PHOTOGRAPHER

In 1969, all the progeny sent their works for an extraordinary show held at the Architects League and titled: "Mr. Friend: The Impact of One Art Teacher." Said the Catalogue: **His is one of the most fantastic stories in the history of public school education.** And, indeed, it was.

Heady words from the professionals. Now, on to the other side of the coin

and some "equal time" for the educators.

THE EDUCATORS



John Sellers, Chairman of the Art Directors Club Educators Conference, who conceived the idea, is Chairman of the Visual Communications Department, Syracuse University. As a full-time professional, he served last as Creative Director of Les Hart Advertising. He also taught at Peabody University.

"We've seen incredible changes in visual communications in the past decade. The schools aren't teaching these so their curricula has, to my mind, become obsolete. Tremendous technological advancements are affecting ways of working. Well, what are they?"

"On the other hand, the professional arts get low priority from the institution. There is a whole area of problems—salaries, space, student-faculty ratios—and educators need to talk together about the things troubling them wherever they are.

"When you examine what's been happening in schools around the country, you find many of them have been standing still or losing ground. Conversely, why are some schools—regardless of the tight job and money situation—placing 100 percent of their graduating seniors?"

"Then, schools outside the big centers say they want, but can't get, the people from the field or their materials. This is not necessarily so and we might be able to show possible solutions. For instance: a six-credit Syracuse summer course includes three intensive study weeks in New York. Why couldn't a Midwest school go to Chicago?"

"Another issue: What's wrong with our **image**? Why, when the Ford Foundation gave grants totaling over \$4,000,000 to art schools in 1974, did they specify the money was for 'fine arts' only. Why aren't we getting through—when the figures show

enrollments in the visual arts, graphics, and advertising continue to rise and rise? Can we, at last, confront art education in the '70s?

"A part of the conference will be open sessions where the whole thing becomes, in effect, a panel for problem-solving. Last but not least, let's hope some students attend."



George Sadek, ten years Dean of Cooper Union, previously head of the Graduate Design program at Indiana University, makes the cooperation between educator and communicator seem such an easy thing to accomplish:

"We've been talking about the basic idea for five years—we'd agree about the need, but do nothing about it. I'd like to participate. A professional educator must have the closest possible cooperation with the field, but it seems to me that only recently is anyone beginning to understand this sufficiently and then go about doing something concrete to make it a reality. The kind of cooperation I'm talking about is to go beyond bringing the professional to the school—to bring the class to the company. Why aren't certain technical courses, say in typography, taught at the plant?"

"When schools can't get money, there are many other things of use, of equal and greater value: equipment and talent. For instance, I am one educator who would be willing to listen if someone brought me a new art curriculum."



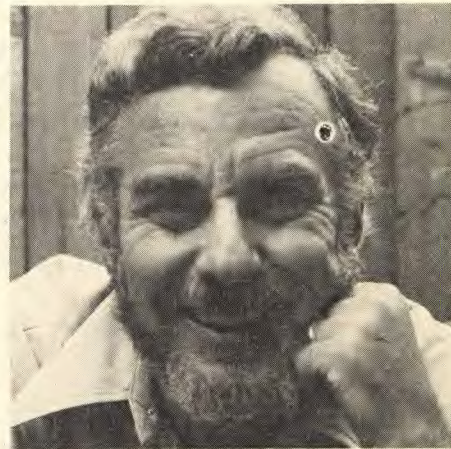
Rhoda Sparber, art teacher at New Rochelle High School, has also taught evening classes at Nassau Community College. Throughout her career as a full-time teacher, she has been a painter as well. Her concern is on dual levels—what happens when professionals don't know what goes on in high schools and vice versa; what happens when there is no communication between high school and art school:

"It would help us if communicators came to more of our schools to tell us what is happening in their profession. I am coming to this conference because I want to **know**—to participate—and I'm bringing some students."

"We have other problems aside from the huge void where there is no

interaction—and that is, frankly, little communication between high school and college. Generally we have been avoided and left to work things out.

"To what school should I go? 'Is this a good one?' the students ask. How can I answer if I haven't been there? Kids want to talk on a profound level, but they end up putting it together from the catalogue. Only recently have school admissions officers begun to come into the high schools to talk to students; they come as if scouting for athletes. Pratt ran an all-day portfolio program, this year, and students were provided with the right kind of opportunity to see the potential of this school and others. This is the kind of direction we are looking for."



Dr. Leonard Ruben – Associate Professor of art and advertising, University of Texas, former Assistant Professor, Northeast Louisiana, and still earlier, Young & Rubicam Art Director and Vice-President/Art Supervisor at MacManus, John & Adams— looks at the student and teacher from the point of view of middle (and Southern) America:

"I think the conference will fill the gap left by the Aspen Conference, which has diminished (if only Aspen had continued on the level it began at—we needed it).

"At school, a teacher gets insular. I like the caustic verbal exchange with people like Herb Lubalin, even though it can hurt your feelings. But we need to recharge our batteries, hear from you, and—this is essential—to take a look at what the new, younger talents are up to.

"Outside of New York—which, I admit, is mecca to me—outside L. A., Atlanta, Chicago, Houston, the teachers ought to know how a Master's program can be made to work—along with a hundred other things.

"This is a wonderful field for young people to enter, to get a chance, to earn money. But, for the beginner in the smaller cities, it doesn't offer the same opportunity. There they require long apprenticeships, and youngsters

do menial tasks. It's difficult to get into a position to do good creative work.

"What I'd like to know from the professionals is—what can we do about this?"

A FEW FINAL WORDS

While no conference can attempt to solve all the problems expressed by the distinguished people here, the response alone convinces us this is the start of something. Something long overdue. Its creators hope that the open forums which will follow each panel and presentation will be free-form question-and-answer sessions so that many specific problems get covered in some depth.

The program will also include workshop-type discussions where attendees will select their subjects and can participate in small, informal sessions.

Planned for each day are four or five panels and a choice of about four workshops. The Art Directors Club plans to reprint the conference material and make these available for schools at a later date.

Some visits (in small groups) to ad agencies, magazines, and studios, and to supplier companies will be arranged in the early evenings.

The conference is offering an early registration price of \$100 if attendees sign on before April 30. After that date, the price is \$130. The club is also seeking to ensure low-cost accommodations for its visitors when they are in New York (at Ys and school dormitories).

Complete information is available by writing to:

**INTERNATIONAL EDUCATORS CONFERENCE
C/O THE ART DIRECTORS CLUB, INC.
488 MADISON AVE.
NEW YORK, NEW YORK 10022
(TEL. 212-838-8140)**

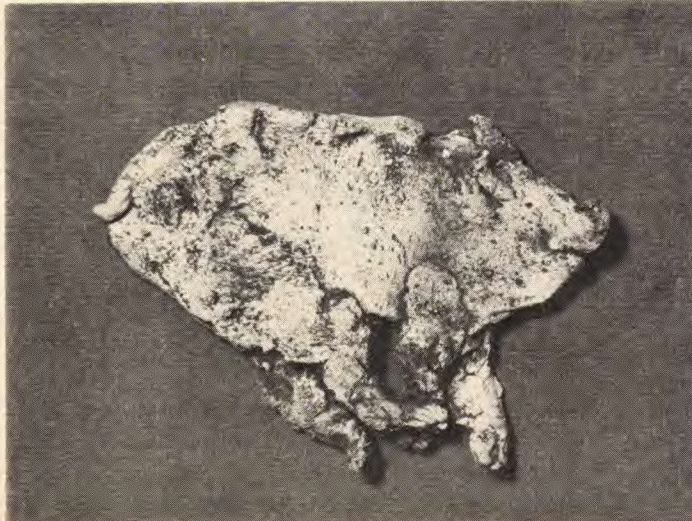
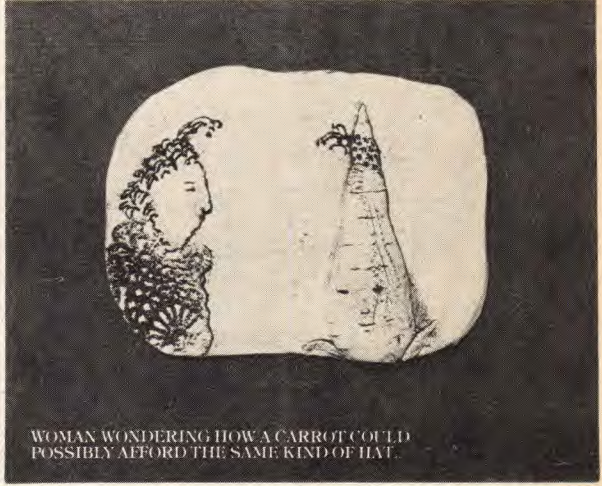
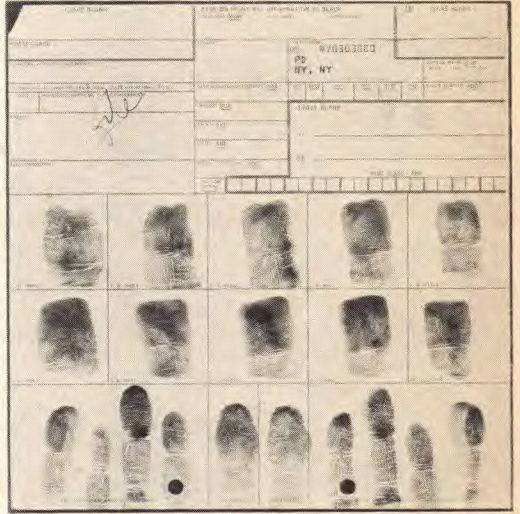
What can be expected from the Educators Conference? If it does nothing more than bring several hundred educators from many places to sit together in one place, it will have accomplished a great deal. If it establishes a flow of ideas between graphic artists in New York and a handful of faculty heads and faculty members from any one of the fifty-one states, it will have accomplished a great deal.

And if teachers of the professional arts and the professionals can agree to agree, the beneficiary of the process set in motion will be not just the student, it will be us—all 200,000,000 of us.

To achieve anything at all, you must first start. Let's hope some others now will pick up the ball and start running with it. Who knows? Perhaps the mystery of the graphic artist will one day soon be solved without the help of Hercule Poirot.

Ms. Alexa Grace

Alexa Grace's illustrated sculpture is soft spoken and fragile with an understated wit. These characteristics become understandable if you are fortunate enough to know the artist. She is certainly soft spoken, but, if you listen attentively, all of her charm and humor come through in no uncertain terms. As for her fragility, I don't know. The last time I saw her she was about to embark on a life of crime. On the way to U&Ie, to deliver her work to be photographed, she (inadvertently?) dropped a slug in the IRT subway turnstile. It apparently lit up like a slot machine. "Tilt!" Bells rang, sirens whined, the entire 10th precinct converged on poor Alexa as though she had just perpetrated a hold-up at Chase Manhattan. Witness fingerprints reproduced on this page. (Anybody whose address is 93-1/2 can only be half bad.) Incidentally, our second Ms., Hedda Johnson, experienced the same difficulties with the redoubtable N.Y.P.D. We may have to be more careful of our associations lest we be accused of consorting with hardened criminals. Alexa studied at the Philadelphia College of Art, Art Students' League, and School of Visual Arts. Her work has been reproduced in many prominent magazines and has been shown in galleries from New York City to Santa Barbara via Rochester, N.Y. Alexa thinks of her sculpture as a natural extension of drawing. Her technique is etching-like, with accidental and controlled brushed-on, rubbed-in black oxides. She seems to achieve greater textural effects, through this medium of ink on plaster, than can be achieved on paper or canvas. Each piece is like a small stage set with little cartoon characters as the actors. Read Alexa Grace's delightful captions to get an insight into how she thinks and how her little people perform.

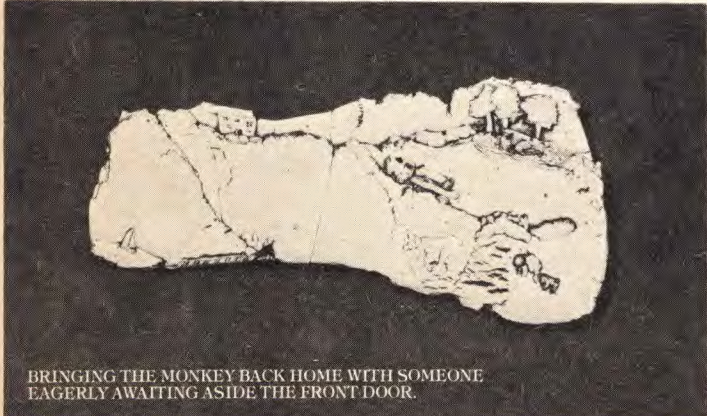




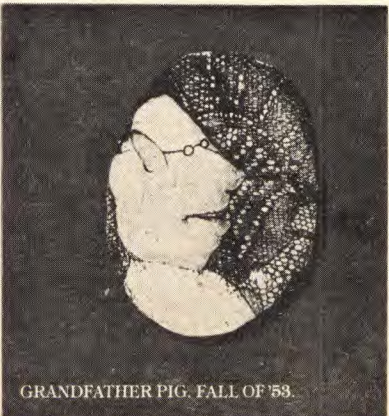
MAN BEING SHOT OUT OF A CANNON.



TWO VERY MEAN MEN AND ONE EXCESSIVELY—PLAYING.



BRINGING THE MONKEY BACK HOME WITH SOMEONE EAGERLY AWAITING ASIDE THE FRONT DOOR.



GRANDFATHER PIG. FALL OF '53.



BEING STABBED WITH PINKING SHEARS AND A POISON DART PERSON—WHILE THE DEVIL CHILDREN CHEER ON.

A few years back the Hammermill Paper Company sent out a wonderful set of two cookbooks to promote a versatile paper it manufactured. The set (actually separate titles) were called collectively the "More or Less Cookbooks." Perforce their distribution was limited and in no time at all the books became treasured items, particularly for those bibliophiles who like to know where their next great meal is coming from. Those not lucky enough to have been in on the original distribution will now have an opportunity to catch up with a missed chance. The books will reappear in this culinary year as a set of paperbacks published by Van Nostrand-Reinhold.

All of which brings us to Maryellen Spencer, who was the guiding gastronomic hand behind those marvelous books. Ms. Spencer is a food authority who has not only the discerning sense of what makes good food superb but an equally sensitive eye and ear for the lore and romance of the culinary art. Not wasting a moment's time we called upon Maryellen to see what good food she could dream up for U&Ic's readers' well-designed appetites. What better place to start than at the letter "A"—exactly where Ms. Spencer has begun her compendium of Alphabet Soups. These recipes for twenty-six soups not only imaginatively fulfill their A-through-Z obligation but give us a variety that nourishes our spirit and satisfies our taste as well.

When you come to the letter "T" you will discover Ttioro, a rich and robust Basque fish soup—a true Spencerian flourish. In "Alice in Wonderland," the Mock Turtle, for a "T," sang his heart out to "Turtle Soup." Ms. Spencer's soup has neither real nor mock turtle, but it most surely is authentic. What is more important is the way Ttioro and its international companions capture the flavor of the Turtle's fanciful serenade.

So as you savor the spoonfuls of each and all of these beau-ootiful Alphabet soups keep a third ear open for the voice of the Turtle as he sings this song.

**"Beautiful Soup, so rich and green,
Waiting in a hot tureen!
Who for such dainties would not stoop?
Soup of the evening, beautiful Soup!
Soup of the evening, beautiful Soup!
Beau-ootiful Soo-oop!
Beau-ootiful Soo-oop!
Soo-oop of the e-e-evening,
Beautiful, beautiful Soup.**

**"Beautiful Soup!
Who cares for fish,
Game, or any other dish?
Who would not give all else for two
Pennyworth only of beautiful Soup?
Pennyworth only of beautiful Soup?
Beau-ootiful Soo-oop!
Beau-ootiful Soo-oop!
Soo-oop of the e-e-evening,
Beautiful, beauti-FUL SOUP!"**

ALPHABET SOUPS

BY MARYELLEN SPENCER
ILLUSTRATED BY
JEROME SNYDER





AVGOLEMONO SOUP

Greek egg and lemon soup.
6 cups rich chicken broth
¼ cup uncooked long-grain rice
4 egg yolks
¼ cup lemon juice
2 tablespoons finely chopped parsley

Bring chicken broth to a boil in large saucepan. Add rice, cover, and simmer until tender, about twenty minutes. Beat together egg yolks and lemon juice in small bowl. Stir in a little hot broth, then gradually stir warmed egg yolks into remaining broth in saucepan. Cook, stirring constantly, over very low heat until slightly thickened; do not boil. Serve immediately, sprinkled with chopped parsley. Makes four to six servings.

ITC LUBALIN GRAPH

BORSHCH

Borshch comes in countless versions, frequently with little in common except the presence of beets—this is a hot soup with beef brisket.

2 pounds beef brisket
Beef bones
2½ quarts water
2 teaspoons salt
¼ teaspoon pepper
2 onions, chopped
1 clove garlic, minced
8 beets, cooked, peeled and shredded
3 tablespoons brown sugar
¼ cup lemon juice
2 eggs, beaten

Place brisket and bones in kettle. Add water, salt, pepper, onions, garlic and beets. Bring to a boil, cover, reduce heat and simmer three hours, until meat is very tender and begins to fall apart. Add brown sugar and lemon juice. Cook thirty minutes longer. Gradually stir about one cup of hot soup into beaten eggs, then stir warmed eggs into rest of soup. Heat but do not boil. Makes eight servings.

ITC SOUVENIR

COCK-A-LEEKIE

The Scottish soup of chicken and leeks, most traditional when prunes are added.

1 stewing chicken (about 5 pounds), cut in pieces
1 veal bone
2-1/2 quarts water
2 large onions
2 ribs celery with leaves
1 bay leaf
4 parsley sprigs

1/2 teaspoon dried leaf thyme
6 peppercorns
3 whole cloves
2 teaspoons salt
12 leeks, thinly sliced
1/4 cup pearl barley or uncooked long-grain rice
12 cooked prunes (optional)
Chopped parsley

Place chicken and veal bone in kettle. Add water, onions, celery, bay leaf, parsley sprigs, thyme, peppercorns, cloves and salt. Bring to a boil, reduce heat and simmer two hours, until chicken is tender. Remove chicken and reserve. Strain broth and return to kettle. Discard veal bone and vegetables.

Add leeks and barley to broth, cover, and simmer until tender, thirty to forty minutes. Remove chicken meat from skin and bones, cut into bite-size pieces and add to soup with prunes. Heat. Serve sprinkled with chopped parsley. Makes six to eight servings.

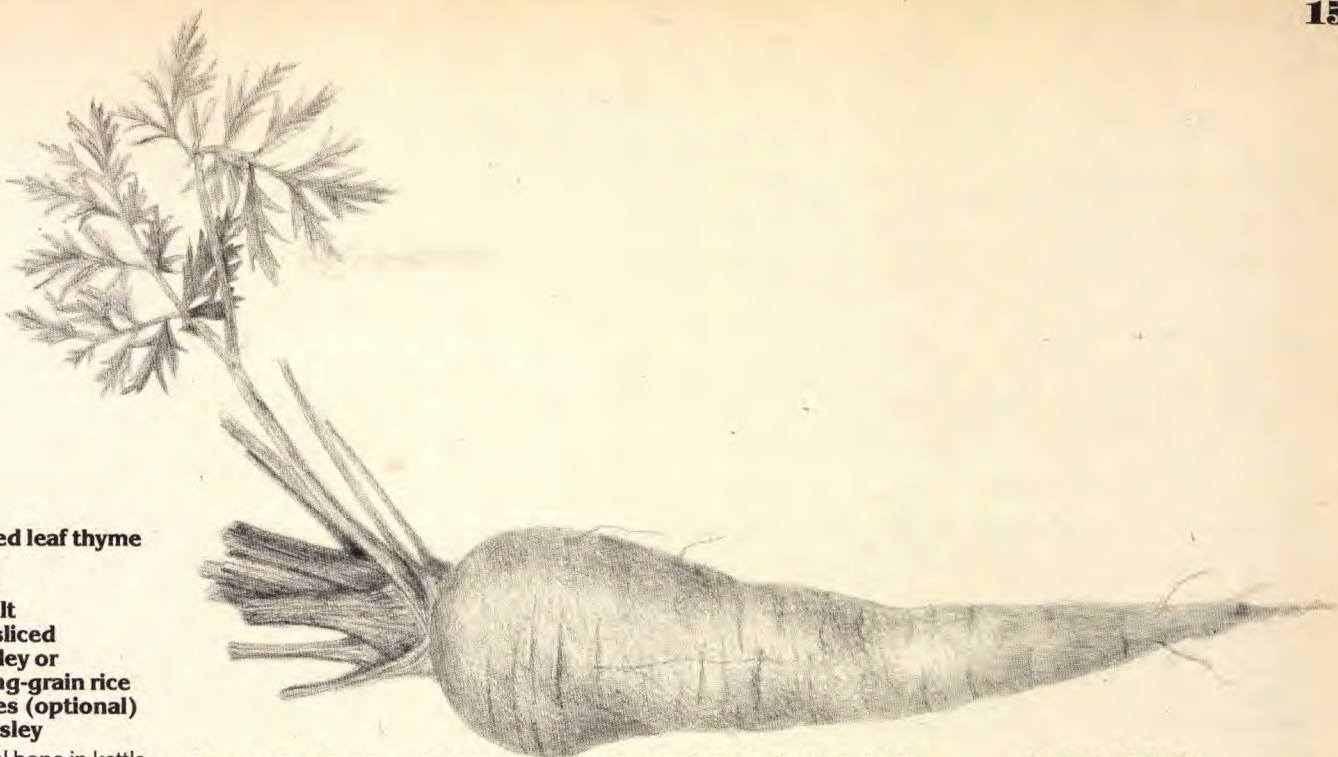
KORINNA

DÜĞÜN CORBASI

Turkish wedding soup, made with cubes of lamb in a tart broth and garnished with a drizzle of paprika butter and a sprinkle of cinnamon.

1 pound lean lamb, cut into small cubes
2 tablespoons flour
2 tablespoons olive oil
6 cups chicken broth
1 marrow bone, cracked
1 onion, halved
1 carrot
1/4 teaspoon pepper
4 egg yolks
3 tablespoons lemon juice
1/4 cup butter or margarine, melted
1 tablespoon paprika
1/2 teaspoon cinnamon

Roll lamb in flour. Heat oil in kettle, add lamb and brown on all sides. Add chicken broth, marrow bone, onion, carrot and pepper. Bring to a boil, reduce heat and simmer two hours, until lamb is very tender.



Remove bone, onion and carrot. Just before serving, beat egg yolks with lemon juice. Stir in a little hot broth and add warmed egg yolks to soup. Heat but do not boil, stirring constantly. Taste and add salt if necessary. Ladle into heated soup plates. Drizzle with melted butter mixed with paprika and sprinkle with cinnamon. Makes six servings.

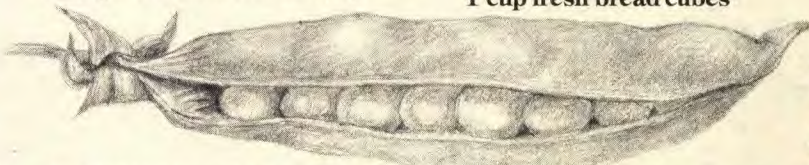
ITC SERIF GOTHIC

ERUTENSOEP

The national soup of the Netherlands, traditionally so thick that a spoon will stand up in it.

1 pound (2 cups) dried split green peas
2 pig's feet
4 quarts water
2 teaspoons salt
1/4 teaspoon pepper
Medium potatoes, pared and diced
4 leeks, thinly sliced
1 celery root or celeriac, pared and diced
1/3 cup chopped celery leaves
1/2 pound smoked sausage, sliced

Rinse peas and place in large kettle. Add pig's feet, water, salt and pep-



per. Bring to a boil and skim off foam. Reduce heat, partially cover and simmer three hours. Add potatoes, leeks, celery root and celery leaves. Cover and simmer thirty minutes. Remove pig's feet, remove meat from bones and gristle, and cut meat into small pieces. Add cut-up meat and sausage to soup. Refrigerate overnight. Reheat to serve, adding additional water if soup is too thick. Makes eight servings.

ITC BAUHAUS

FAKKI

Lentil soup is a Mediterranean favorite; Fakki is the Greek version.

2 tablespoons olive oil
2 onions, chopped
2 cloves garlic, crushed
2 cups brown lentils
2 quarts water
1 quart beef broth
2 ribs celery with leaves, chopped
1 carrot, pared and shredded
1 bay leaf
1-1/2 teaspoons salt
1/4 teaspoon pepper
1/4 cup chopped parsley
1 tablespoon vinegar

Heat oil in kettle. Add onions and

garlic; cook five minutes. Add remaining ingredients except parsley and vinegar. Bring to a boil, reduce heat and simmer covered for one hour and thirty minutes, until lentils are tender. Add parsley and vinegar; taste for seasoning. If soup is too thick, add a little water. If too thin, boil uncovered to evaporate some of liquid. Makes eight servings.

ITC BOOKMAN

GAZPACHO

There are many versions of the famous Spanish chilled vegetable soup—some are smooth purees while others have chopped vegetables, and some are "white," or without tomatoes.

3 cups coarsely chopped peeled ripe tomatoes
1-1/2 cups coarsely chopped pared and seeded cucumber
1 cup coarsely chopped green pepper
1 medium onion, chopped
1 clove garlic, minced
1 cup water
1/3 cup olive oil
1/4 cup wine vinegar
2 to 3 teaspoons salt
1 cup fresh bread cubes

2 onions, chopped
2 small turnips, pared and diced
3 carrots, pared and chopped
1 small cauliflower, cut in flowerets
2 cups peas
1 cup lima beans
1 small head lettuce, shredded
1/4 cup chopped parsley

Place lamb in kettle; add water, salt, pepper and onions. Bring to a boil, reduce heat and simmer covered for two hours. Add turnips, carrots, cauliflower, peas and beans; cook forty-five minutes longer, until vegetables and meat are tender. Add lettuce and parsley; cook ten minutes longer. Makes six servings.

AVANT GARDE GOTHIC CONDENSED



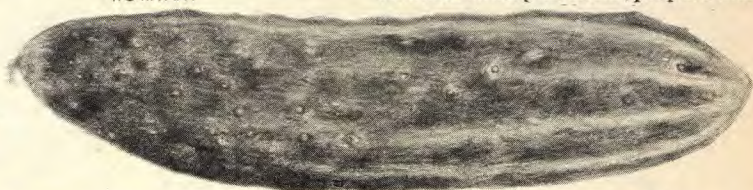
INFANTE CONSOMME

An elegant consommé garnished with floating pate-filled puffs.

24 small puff shells (directions below)
3 tablespoons butter or margarine
3 tablespoons flour
1/2 cup chicken broth
1/2 cup cream
1 can (4-3/4 ounces) liver pate
1 tablespoon brandy
2 tablespoons cornstarch
6 cups chicken consommé

To make small puff shells, prepare half

ITC TIFFANY



HOTCH POTCH

The name means "shaken together in a pot"—the Belgian hocheput, Dutch hutspot, and British hotch potch.

2 pounds stewing lamb
2-1/2 quarts water
2 teaspoons salt
1/4 teaspoon pepper

of standard recipe for pate a choux (1/2 cup flour and 2 eggs). Drop from teaspoon on greased baking sheet and shape into twenty-four small mounds. Bake in 425° F. oven twenty minutes, until browned and dry.

Melt butter in saucepan; blend in flour. Stir in chicken broth and cream. Cook, stirring constantly, until mixture thickens and comes to a boil; cook two minutes, continuing to stir. Remove from heat, add liver pate and brandy,

and mix until well blended. Make small slit in side of puffs and fill with pate mixture, pastry bag with plain tip.

Blend cornstarch with a little consomme in saucepan. Add remaining consomme and simmer ten minutes. Warm filled puffs for five minutes in 350° F. oven. Pour consomme into soup plates and add puffs. Makes 6 servings.

ITC GARAMOND

JULIENNE SOUP

A French chef named Jean Julien created this clear soup with vegetables cut into thick strips, and the name "julienne" is now applied to all foods cut in that manner.

- 2 carrots, pared
- 1 rib celery
- 1 small white turnip, pared
- 1 leek, trimmed
- 3 tablespoons butter, or margarine
- 6 cups beef consomme
- 1 cup shredded cabbage
- 1 cup shredded lettuce

Cut carrots, celery, turnip and leek into thin match-like strips at least one-inch long. Melt butter in saucepan, add cut vegetables, cover, and cook over low heat thirty minutes, until tender. Add about 1/2 cup consomme, cabbage and lettuce. Simmer five minutes and drain off butter. Add remaining consomme and bring to a boil. Makes six servings.

FRIZ QUADRATA

KESÄKEITTO

Finland's summer vegetables in a creamy soup that frequently includes shrimp or crawfish.

- 4 cups water
- 2 teaspoons salt
- 1 cup thinly sliced pared carrots
- 1 cup fresh peas
- 1 cup small cauliflowerets
- 1 cup diced pared new potatoes
- 1 cup frenched green beans
- 3 tablespoons soft butter or margarine
- 3 tablespoons flour
- 1 cup chopped fresh spinach
- 3 cups milk
- 1 cup cooked cleaned shrimp (optional)
- 3 tablespoons chopped fresh dill or parsley

Bring water and salt to boil in large saucepan. Add all vegetables except spinach, cover and cook just until barely tender, about ten minutes. Blend butter with flour until smooth and add to soup in small pieces. Add spinach and milk. Cook over moderately high heat, stirring constantly, until thickened. Reduce heat and simmer five minutes. Taste and add additional salt if necessary. Add shrimp and heat. Serve sprinkled with dill. Makes six servings.

ITC SOUVENIR ITALIC

LABANEYA

An Egyptian yogurt soup that is most authentic when made with silq, or beet greens, but it can also be made with spinach.

- 2 tablespoons olive oil
- 1 onion, chopped
- 1 clove garlic, crushed
- 1 pound beet greens or fresh spinach, cut into large pieces or strips
- 1/4 cup chopped scallions
- 3/4 cup uncooked long-grain rice
- 5 cups water
- 1 teaspoon salt
- 1/4 teaspoon pepper
- 1/4 teaspoon turmeric
- 2 cups yogurt

Heat oil in large saucepan. Add onion and garlic; cook until golden. Add beet greens and scallions; cook over low heat for five minutes. Add rice, water, salt, pepper and turmeric. Bring to a boil, reduce heat, cover and simmer fifteen to twenty-five minutes, until rice is tender. Stir in yogurt; heat but do not boil. Makes six servings.

ITC NEWTEXT

MULLIGATAWNY SOUP

This Anglo-Indian soup has many versions, some with mutton and some with chicken, but this recipe is closest to the meaning of the name, "pepper water."

- 1/2 cup boiling water
- 1/4 cup flaked coconut
- 1 tablespoon cumin seed
- 1 tablespoon whole cardamom
- 1 tablespoon whole coriander
- 8 peppercorns
- 1 bay leaf
- Grated rind of 1 lemon
- 4 cups beef broth
- 2 cups chicken broth
- 1 tablespoon butter or margarine
- 1 medium onion, finely chopped
- 4 teaspoons curry powder
- 1 tablespoon flour
- Cooked rice
- Lemon slices

Pour boiling water over coconut and let stand thirty minutes. Strain, pressing liquid from coconut; discard coconut and reserve liquid.

Tie spices, bay leaf, and lemon rind in cheesecloth bag. Add to beef and chicken broth in large saucepan; simmer thirty minutes. Remove cheesecloth bag and discard.

In small saucepan, melt butter. Add onion and curry powder; cook slowly until onion is very tender. Blend in flour, then add to broth. Add coconut liquid. Simmer twenty minutes. Serve in heated soup bowls with a little cooked rice and a lemon slice added to each serving. Makes four to six servings.

ITC CHELTENHAM

NIERSOEP

Dutch kidney soup—rich, creamy, and flavored with mushrooms and Madeira.

- 1 veal kidney
- 4 cups beef broth
- 1/4 teaspoon pepper
- 3 tablespoons butter or margarine
- 1 tablespoon finely chopped onion
- 3 tablespoons flour
- 1 cup light cream
- 1 cup thinly sliced mushrooms
- 2 tablespoons Madeira

Remove membrane, fat and veins from kidney; cut into thin slices. In large saucepan bring broth to a boil. Add sliced kidney, reduce heat and simmer thirty minutes.

In another saucepan melt butter. Add onion and cook until tender. Blend in flour. Gradually stir in cream. Add broth and cooked kidney. Cook, stirring constantly, until thickened and smooth. Add mushrooms and simmer ten minutes. Add Madeira just before serving. Makes four servings.

ITC AMERICAN TYPEWRITER



OLLEBROD

A Danish beer and bread soup intended to use up leftover or stale bread, and sometimes served as a porridge.

- 1/2 pound pumpernickel bread or combination of pumpernickel and whole wheat
- 2-1/2 cups water
- 2-1/2 cups dark beer
- 2 tablespoons sugar
- 1 cinnamon stick
- 1/2 teaspoon ground lemon rind
- 1 tablespoon lemon juice
- 1/4 teaspoon salt
- Unsweetened whipped cream

Place bread in large saucepan, add water and let stand until soft, one or two hours. Place over low heat and cook, stirring frequently, until smooth and thick. Add beer, sugar, cinnamon, lemon rind and juice, and salt. Simmer twenty minutes. Remove cinnamon stick. Serve topped with whipped cream. Makes six servings.

AVANT GARDE GOTHIC



POZOLE

A simple version of the rather exotic Mexican soup that usually contains a pig's head and hard-to-find chiles.

- 1 fresh ham hock
- 3 cups water
- 2 cups chicken broth
- 1 clove garlic, minced
- 1 teaspoon salt
- 1 can (1 pound) hominy, drained
- 1 lime, cut in wedges
- Thinly sliced radishes
- Shredded lettuce
- Chopped onion

Place ham hock in large saucepan or kettle. Add water, broth, garlic, and salt. Bring to a boil, reduce heat and simmer two hours. Add hominy and cook one hour longer, until meat is tender. Remove ham hock; cool slightly. Skim fat from soup. Remove meat from bones and fat, cut into small pieces, and add to soup. Heat. Add salt if necessary. Serve with garnishes of lime, radishes, lettuce and onion. Makes four servings.

ITC BOOKMAN ITALIC

QUIRINAL POTAGE

A soup of pheasant puree, which may seem pretentious but is merely a resourceful use of leftovers.

- Carcasses of 2 roast pheasants, with generous amounts of meat
- 6 cups chicken broth
- 1 bay leaf
- 3 sprigs parsley
- 2 celery tops
- 1 onion, sliced
- 3 slices white bread
- 1/3 cup dry sherry
- 1/4 teaspoon cayenne
- 2 truffles, sliced

Remove some large pieces of breast meat from carcasses, cut into strips, and reserve for garnish. Place carcasses with remaining meat in kettle. Add chicken broth, bay leaf, parsley, celery, and onion. Bring to a boil, reduce heat, and simmer covered for one hour, until meat falls off bones. Remove meat and strain stock. Put meat and bread through food chopper or puree with some of stock in electric blender. In large saucepan combine puree, strained stock, sherry, and cayenne. Simmer fifteen minutes and correct seasonings. Serve garnished with reserved slivered meat and truffles. Makes six servings.

ITC NEWTEXT ITALIC

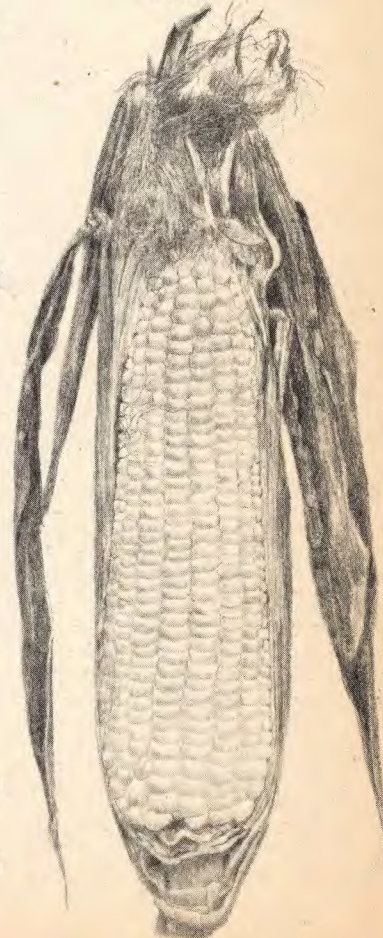
RIVVEL SOUP

Rivvel in Pennsylvania Dutch means "lumps," and in this corn soup they are a kind of noodle.

- 2 quarts chicken broth
- 2 cups corn kernels
- 1 cup unsifted all-purpose flour
- 1/4 teaspoon salt
- 1 egg, beaten
- 1/4 cup milk

In large saucepan bring chicken broth and corn to a rolling boil. Mix flour and salt in bowl, add egg and milk, and mix with fork until crumbly. Slowly sprinkle crumbs into boiling soup. Simmer for fifteen minutes. Makes eight servings.

ITC CENTURY



STRACCIATELLA

A Roman soup in which beaten eggs cook into flakes or "rags"—stracci.

- 4 cups beef or chicken broth
- 2 eggs
- 2 tablespoons flour
- 2 tablespoons grated Parmesan cheese
- 2 tablespoons finely chopped parsley
- Dash nutmeg

Bring 3-3/4 cups of broth to a rolling boil in large saucepan. Beat eggs with remaining 1/4 cup broth, flour, cheese, parsley, and nutmeg. Gradually stir egg mixture into boiling broth and simmer five minutes, continuing to stir gently. Makes four servings.

ITC AMERICAN TYPEWRITER CONDENSED



TTIORO

A Basque fish soup rich with onions and tomatoes.

- 3 tablespoons olive oil
- 2 cups chopped onion
- 2/3 cup chopped celery with leaves
- 2 cloves garlic, minced
- 2 cans (1 pound, 12 ounces each) tomatoes
- 1 cup chicken broth



ITC CENTURY ITALIC

- 2/3 cup dry white wine
- 2 teaspoons salt
- 1/4 teaspoon pepper
- 1/2 teaspoon dried leaf thyme
- 1 pound fish fillets, cut into 1-inch pieces
- 1 cup chopped parsley

In a large saucepan heat oil. Add onion, celery, and garlic; cook until tender. Add tomatoes, chicken broth, wine, salt, pepper, and thyme. Simmer, uncovered, thirty minutes. Add fish and parsley. Cook five minutes longer, just until fish flakes when tested with a fork. Makes six servings.

ITC ZAPF BOOK



UKHA

A clear Russian fish soup with lime and dill.

- 2 quarts water
- 2 large onions, sliced
- 1 parsnip, sliced
- 1 bay leaf
- 6 peppercorns
- 4 sprigs parsley
- 1 teaspoon salt
- 3 pounds white fish trimmings (heads, tails, bones)
- 2 egg whites and shells
- 1 pound white fish fillets, cut in large pieces
- 1 lime, thinly sliced
- 2 tablespoons chopped fresh dill

In kettle bring water, onions, parsnip, bay leaf, peppercorns, parsley, salt, and fish trimmings. Bring to a boil, reduce heat, and simmer partially covered for thirty minutes. Strain broth and discard vegetables and trimmings. Return broth to kettle. Beat egg whites until frothy and add to broth with egg shells. Bring to a rolling boil, stirring constantly. Remove from heat and let stand undisturbed for five minutes. Slowly pour through cheese-cloth-lined strainer over large bowl; do not press or stir contents of strainer. Discard contents.

Return clarified broth to kettle and bring to a boil. Add additional salt if necessary. Add fish, reduce heat and simmer three to five minutes, just until fish flakes when tested with a fork. Add lime and dill; serve immediately. Makes six servings.

ITC CENTURY ITALIC

VICHYSOISE

The cold potato and leek soup that was invented by the great chef Louis Diat just before World War I, when cold summer dishes were very fashionable.

- 3 tablespoons butter or margarine
- 4 leeks, thinly sliced (white part only)
- 1 medium onion, thinly sliced
- 5 medium potatoes, pared and sliced

- 4 cup chicken broth
- 2 teaspoons salt
- 3 cups milk
- 2 cups cream
- Chopped chives

Melt butter in large kettle, add leeks and onion, and cook until golden. Add potatoes, chicken broth, and salt. Bring to a boil, reduce heat, and simmer, covered, for thirty-five minutes, until potatoes are very tender. Puree in electric blender or food processor, or rub through fine sieve. Return to kettle; add milk and one cup of cream. Bring to a boil. Cool and rub through a fine sieve. Chill. Add remaining cup of cream. Chill thoroughly. Serve in chilled bowls, garnished with chopped chives. Makes eight servings.

ITC AMERICAN TYPEWRITER

WATERZOOI

A delicate Flemish soup made with freshwater fish, usually perch, pike and carp.

- 1/4 cup butter or margarine
- 1/3 cup sliced scallions
- 1 carrot, pared and chopped
- 1 rib celery, chopped
- 1/4 cup chopped parsley
- 2 pounds perch fillets, cut in large pieces
- 2 cups dry white wine
- 2 cups water
- 3/4 teaspoon salt
- 1/8 teaspoon white pepper
- Dash nutmeg
- 1/4 cup lemon juice

Melt butter in large kettle; add scallions, carrot, celery, and parsley. Cook slowly until very tender but not browned. Place fish over vegetables; add wine, water, salt, pepper, and nutmeg. Bring almost to a boil, reduce heat and simmer very gently for ten minutes, just until fish flakes when tested with a fork. Remove fish to heated tureen and keep warm.

Add lemon juice to liquid and boil vigorously for ten minutes. Pour over fish and serve with rye bread. Makes four servings.

ITC GARAMOND ITALIC

XAVIER SOUP

A cream of chicken and rice soup garnished with cubes of custard royale.

- 1 egg
- Dash salt
- 1/4 cupground cooked chicken
- 3/4 cups chicken broth, divided
- 2 tablespoons butter or margarine
- 1/4 cup chopped onion
- 3 tablespoons uncooked long-grain rice
- 1 cup cut-up cooked chicken
- 1 cup cream
- Finely chopped parsley

To prepare royale, beat egg with salt in small bowl. Add ground chicken and 1/4-cup chicken broth; mix well and turn into small shallow baking pan or very small loaf pan.

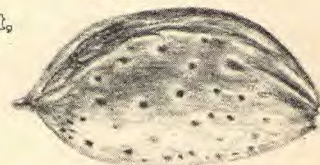


Soak shark's fin in cold water to cover for eight hours or overnight. Drain, rinse, and clean well. Place in saucepan, add four cups water and ginger, and simmer uncovered for one hour. Drain and rinse. Discard ginger.

Soak mushrooms in warm water for thirty minutes. Drain, trim tough stems, and cut mushrooms into fine slivers.

Combine chicken broth, soy sauce, and prepared shark's fin in large saucepan. Bring to a boil, reduce heat, and simmer uncovered for thirty minutes. Add chicken and mushrooms. Dissolve cornstarch in cold water and stir into soup. Cook, stirring constantly, until soup thickens slightly and comes to a boil. Add ham and simmer five minutes. Makes six servings.

ITC CHELTENHAM ITALIC



ZUPPA INGLESE

After Lord Nelson saved Naples from Napoleon, the grateful Neapolitans created not a soup in his honor, but this Italian dessert, reminiscent of a trifle, and named it "English Soup."

- 1/2 cup sugar
- 1/4 cup cornstarch
- 1/8 teaspoon salt
- 2-1/4 cups milk
- 3 eggs yolks
- 1 tablespoon butter or margarine
- 1 teaspoon vanilla
- 1/2 teaspoon grated lemon rind
- 1/4 cup finely chopped candied fruit
- 1/4 cup chopped blanched almonds
- 2 8-inch spongecake layers
- 1/2 cup dark rum
- 1 cup heavy cream, whipped with 1 tablespoon sugar and 1 teaspoon vanilla

To make pastry cream, mix sugar, cornstarch, and salt in heavy saucepan. Stir in milk. Cook over moderate heat, stirring constantly, until mixture thickens and comes to a boil. Beat egg yolks in small bowl; stir in a little of hot mixture. Stir warmed egg yolks into remaining mixture in saucepan and stir over low heat for two or three minutes. Remove from heat and stir in butter, vanilla, lemon rind, fruit, and almonds. Cool completely.

Split cake layers to make four thin layers. Place one layer on serving plate and sprinkle with two tablespoons rum, then spread with a third of pastry cream. Top with second cake layer, sprinkle with two tablespoons rum, and spread with another third of pastry cream. Repeat, then end with last cake layer and sprinkle with final two tablespoons rum. Frost cake with whipped cream, and chill at least three or four hours. Makes twelve servings.

ITC ZAPF BOOK ITALIC

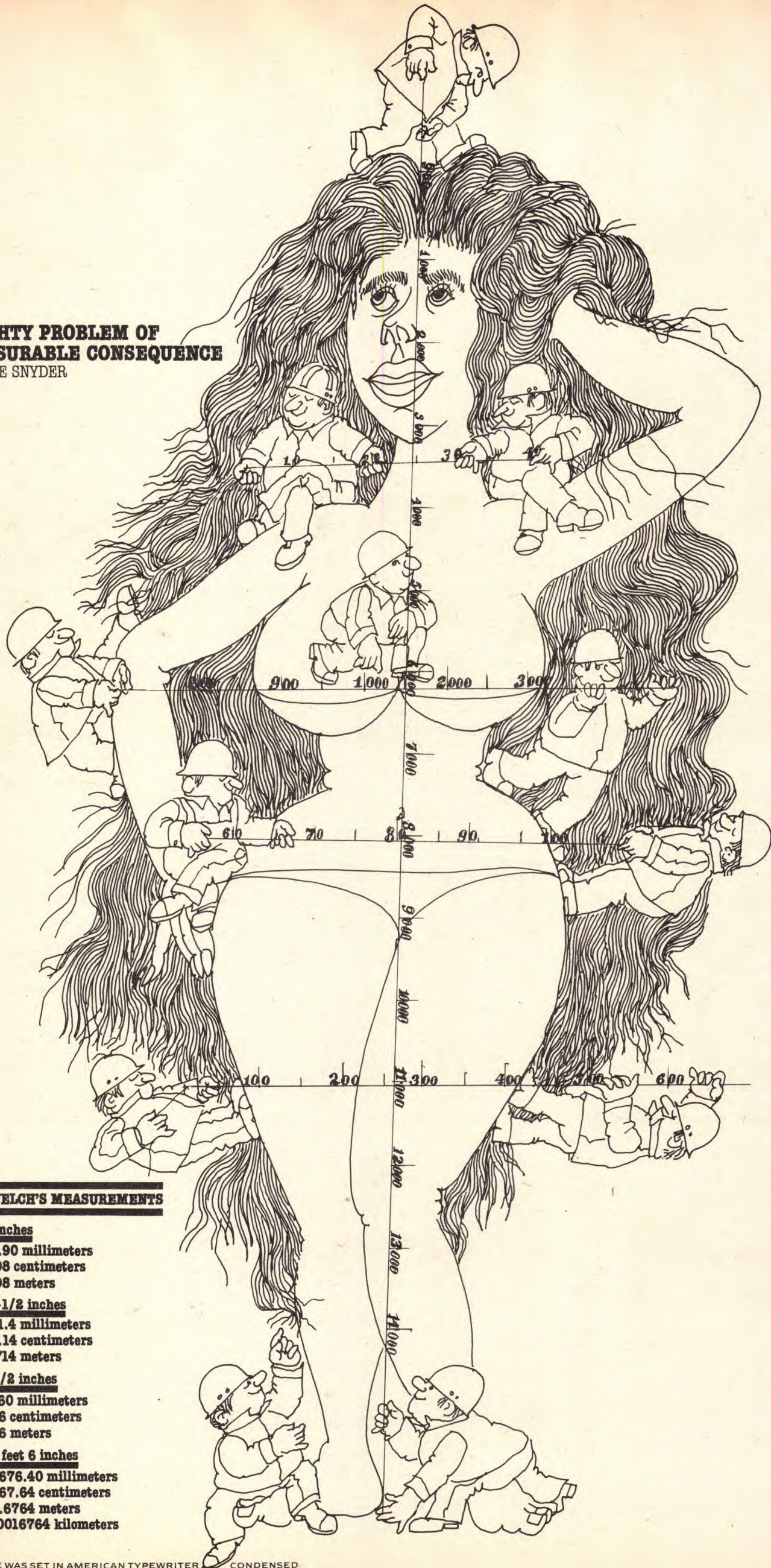
YU CHI TONG

Shark's fin soup, a Chinese delicacy.

- 1/4 pound shark's fin
- 2 slices fresh ginger
- 4 dried Chinese mushrooms
- 4 cups chicken broth
- 1 teaspoon soy sauce
- 1 whole chicken breast, boned, skinned and cut into very fine shreds
- 2 tablespoons cornstarch
- 1/4 cup cold water
- 1/2 cup finely slivered Smithfield ham

A WEIGHTY PROBLEM OF IMMEASURABLE CONSEQUENCE

BY JEROME SNYDER



RAQUEL WELCH'S MEASUREMENTS

BUST: 37 inches

939.90 millimeters
93.98 centimeters
.9398 meters

WAIST: 22-1/2 inches

571.4 millimeters
57.14 centimeters
.5714 meters

HIPS: 35-1/2 inches

901.60 millimeters
90.16 centimeters
.9016 meters

HEIGHT: 5 feet 6 inches

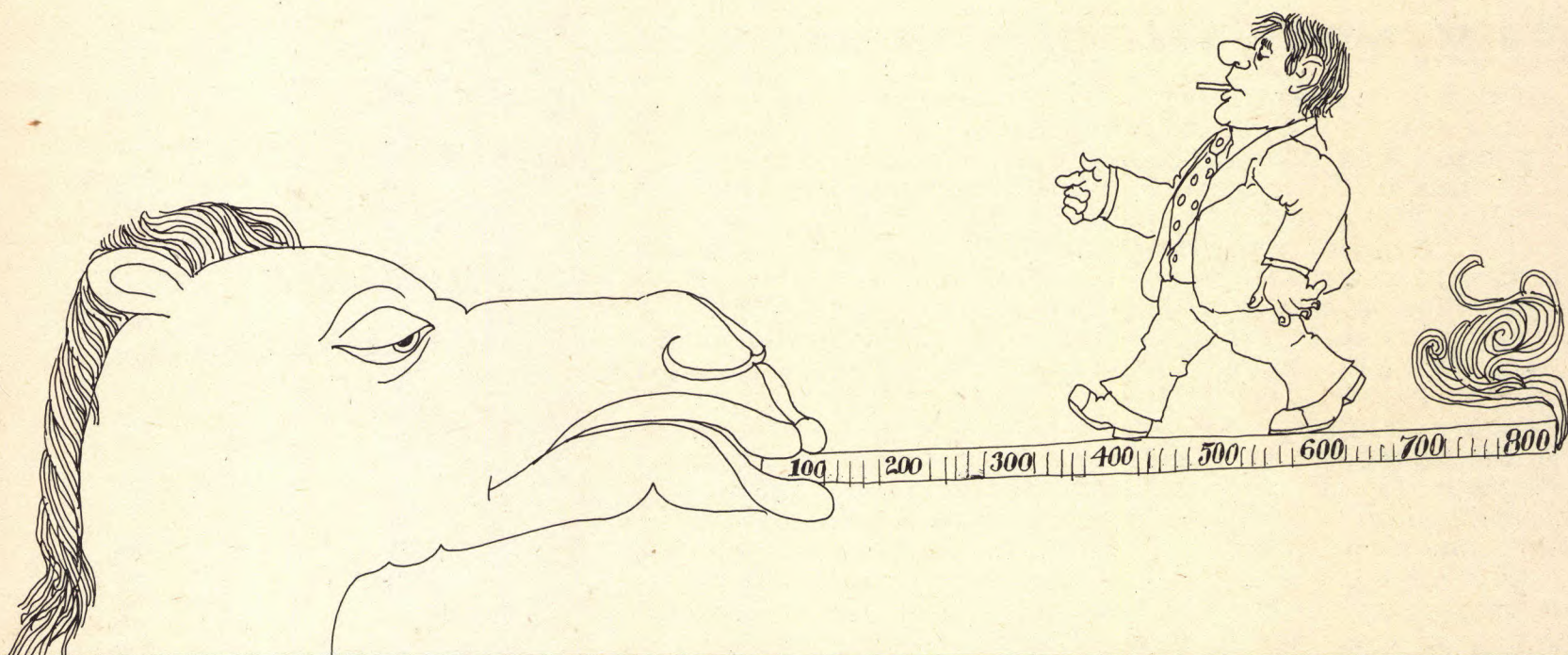
1676.40 millimeters
167.64 centimeters
1.6764 meters
.0016764 kilometers

By this time most everybody should be aware that the metric system is in the offing for this country. Before you know it, the grating neologism "metrication" will be more ubiquitous than "hopefully." Bluntly put, metrication means that our traditional weights and measures are to be converted to the metric system. Yet you can't change over from one established system of measurement to another, no matter how good, without inflicting a lot of strain, and downright unfairly distributed hardship. While we have no desire to get caught in the crossfire of the big debate, we do want to bring up some aspects of the impending changeover that seem to have been overlooked in the heat of argument. If and when the metric system should come to pass, we were wondering just how it would work on the vernacular and the spectacular.

The following samples will give you an idea of our concern. Suppose we start off with the spectacular — and how's Raquel Welch for starters? For this demonstration, we went out and got her measurements from a journalist who deals in that sort of eye-rolling statistic just to show what would happen to the 5 ft. 6 in., 118-lb. curvaceous Ms. Welch's 37-22-1/2-35-1/2 in the unfeeling hands of the metric monster. How does a seductive 939.90mm-571.4mm-901.60mm grab you? Now, while you're mulling that over, suppose you wanted to tell the 167.640cm and 55612.164g (for grams) Raquel that you love her a bushel and a peck (from the song of the same name). How far do you think you'd get with "I love you .036 and .009 cubic meters"? So much for lovemaking. If you take such things with "a grain of salt," would taking them with .0000648 kilograms make life any easier? Or if you're not about to touch "that" with a proverbial "10-foot pole" you'll have to keep 'em off with a 3048.0 millimeter job.

Remember when smokers used to "Walk a Mile for a Camel"? Can you imagine a headline: "I'd Walk 1,609 Meters or 1,609,000 Millimeters for a Camel!" As a side note: that would have to be 1,340.083 of the new 120mm puffers laid end to end. Metrically speaking, that's the way the ball's going to bounce.

Before ending our little trip into metricalia, let us drop off a table of converted expressions. They won't solve all your communication problems, nor get you speaking in iambic pentameter. For the nonce, however, they may keep you from getting caught with your millimeters down.



I'd walk a mile for a Camel

1.069 kilometers
1,609 meters
160,900 centimeters
1,609,000 millimeters

Or 1,340.083 120-millimeter cigarettes laid end to end

I love you a bushel and a peck
.036 cubic meters .009 cubic meters

Give someone an inch and he'll take a foot

25.4 millimeters 304.8 millimeters
2.54 centimeters 30.48 centimeters
.0254 meters .3048 meters

Every mile is two in winter

1,609 kilometers 3,218 kilometers
1,609 meters 3,218 meters
160,900 centimeters 321,800 centimeters
1,609,000 millimeters 3,218,000 millimeters

I wouldn't touch him with a 10-foot pole

3.048 meters
304.8 centimeters
3,048 millimeters

Ay, every inch a King

25.4 millimeters
2.54 centimeters
.0254 meters

He would not budge an inch

25.4 millimeters
2.54 centimeters
.0254 meters

There was a crooked man,
and he walked a crooked mile

1,609 kilometers
1,609 meters
160,900 centimeters
1,609,000 millimeters

Mind your P's and Q's

.473 liters .946 liters
473 milliliters 946 milliliters

Within an inch of one's life

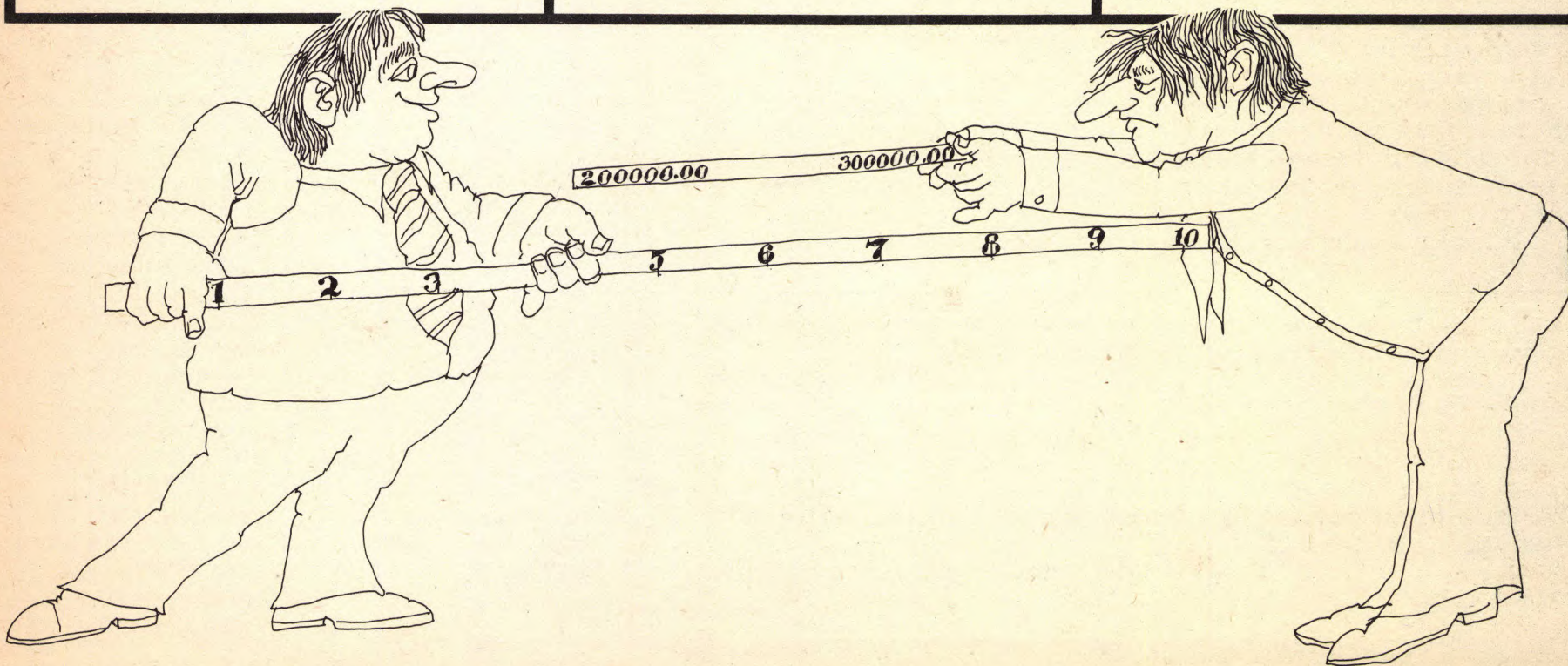
25.4 millimeters
2.54 centimeters
.025 meters
.00025 kilometers

Oh, a trouble's a ton, or a trouble's an ounce

.907 metric tons 28,349 grams
2,834.9 centigrams
28,349 milligrams

Take that with a grain of salt

0.0648 grams
6.4800 milligrams
64.800 centigrams
.0000648 kilograms



The Johnston Flood: an outpouring of material by a master craftsman in the field of calligraphy

Webster defines *sui generis* from the Latin as: "Of his, her, or its own kind; unique; peculiar; in a class by itself."

The definition is particularly appropriate to the work of Edward Johnston. Perhaps no other artisan was more responsible for the resurgent interest in calligraphy and penmanship and for "illuminating" the worlds of lettering and writing with his vast insight into the construction of letterforms and his detailed exposition of the theory and development of illustration. In essence, his setting down the innumerable practical applications of lettering and the essentials of form and spacing opened the way to all and made the study of lettercraft not only absorbing but imperative.

Of all the arts, writing perhaps shows most clearly the formative force of the instruments used. It is of interest to note that no one ever "invented" a form of script: the forms used have, from the beginning, formed themselves by a continuous process of development.

As Johnston invariably made clear, the curious assemblages of wedge-shaped indentations which make up Assyrian writing are a direct outcome of the clay tablet and the stylus used to imprint those indentations on it. The forms of Chinese characters were made by quickly representing with a brush earlier pictorial signs. And the Roman characters, which are our letters today — though their earlier forms have only come down to us cut in stone — must have been formed by incessant practice with a flat stiff brush or its equivalent. As Johnston points out, most of the great monumental inscriptions were designed on scene by a master scribe and only cut in by the mason — the cutting being merely a fixing of the writing, intended for later completion by painting.

The "Rustic letters" found in stone inscriptions of the fourth century are still more obviously cursive, and the ordinary "lower case" type with which this page is printed is, in its turn, a simplified cursive form of the capital letters — with the italic a still more swiftly written hand which comes near to the standard for everyday writing.

Edward Johnston was so prolific in defining his methods of construction and arrangement of good lettering that we may best profit by examining what he terms "The Development of the Formal Book Hands from the Roman Capital and the General Development of the Illustrated Ms." from the second century A.D. chronologically forward. The marvelous effect of the coloring, unfortunately, cannot be given here, but the superb notes accompanying each illustration should go a long way toward "illuminating" them.

According to Edward Johnston:

"In the making of the Written Book, the adjustment of letter to letter, of word to word, of picture to text, and of text to picture, and of the whole to the subject matter and to the page, admits of great nicety and perfection. The type is fluid, and the letters and words, picture, text, and page are conceived of as one on one identical page and with a view to one identical effect.

"In the Printed Book, this adjustment is more difficult, yet must be made.

"The whole duty of Typography, as of Calligraphy, is to communicate to the imagination, without loss by the way, the thought or image intended to be communicated by the author.

"And the whole duty of beautiful typography is not to substitute for the beauty or interest of the thing thought and intended to be conveyed by the symbol, a beauty or interest of its own but, on the one hand, to win access for that communication by the clearness and beauty of the vehicle and, on the other hand, to take advantage of every pause or stage in that communication to interpose some characteristic and restful beauty in its own art."

That was written in 1902. The words remain equally relevant and significant today.

large heading; and (3) the importance of **beginnings** generally (there is very often a marked difference between the upper lines containing important words and the rest of the inscription).

IAELVCOSVBIMOELISA
NIBVS'ETDVLCIADSPIRA
Q'IBATDICTOPARENSET
IAPORTABATTYRIISDVC
MIENITAVLAEBISIAMSEI
EACOMPOSVITSPONDA

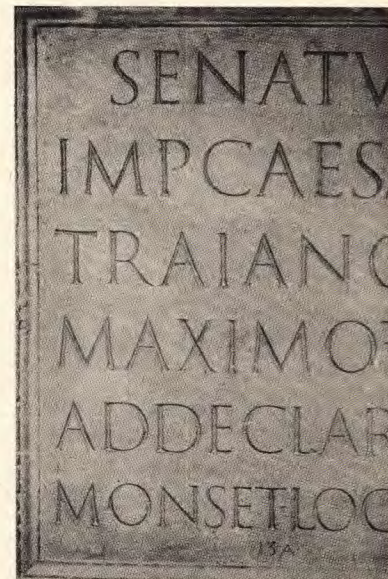
Written Roman Capitals, Fourth or Fifth Century

The letters were simple-written (slanted-pen) "Roman square capitals."

The words in early mss. were not separated.

The lines were ruled with a hard point. The letters appear to be written between every alternate pair, but slightly over the line. A very handsome writing which was used for special mss.

BY JACK ANSON FINKE



Portion of Inscription on Base of Trajan Column, Rome, A.D. 114.

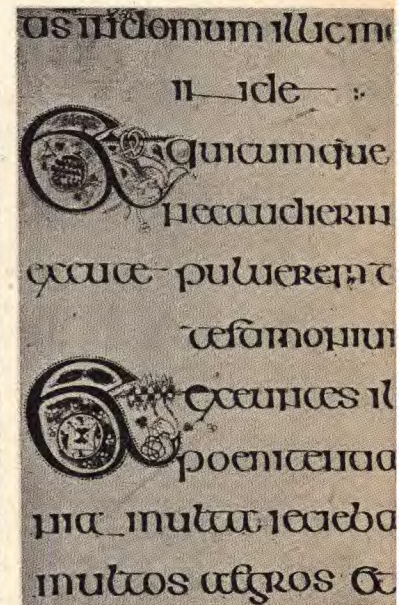
The stone (within the internal line of the moulding): 3 feet 9 inches high, and 9 feet 3/4 inches long.

The borders show the lettering practically filling the panel, with the surrounding moulding approximately 4 inches wide.

The letters steadily diminish in height. The first two lines are 4-1/2 inches high, the second two 4-3/8 inches high, the fifth line is 4-1/8 inches high, and the bottom line is 3-7/8 inches high.

The words are separated by triangular points.

The spaces (between the lines) decrease from 3 inches to 2-3/4 inches. A decrease in the height of the letters from the top to the foot line is common in early inscriptions. There were several reasons for this: (1) the requirement (sometimes) that the beginning words, being farther from the onlooker, be larger; (2) the architectural beauty of a



Half-Uncial (Irish), Seventh-Century "Book of Kells" (Latin Gospels)

The writing was beautiful and highly finished with an approximately straight pen. Half-uncial, tending to ornamental and fanciful forms whenever opportunity offered (note the treatment of *inde*).

The arrangement provided for long and short lines, with wide spacing.

The letters combine extreme gracefulness with an unusual appearance of strength. The extreme roundness of the letters is contributed to by their being written between double lines, the upper line of which tends to flatten the tops.

The illumination throughout the book is most elaborate and beautiful. The colors were "paled green, red, violet, and yellow, intense black and white, but no gold."

This notable book may be taken as an outstanding example of the marvelous possibilities of penwork and complex coloring.

BYMNUS TRIUM PUERO RUM.
 Benedicite omnia opera dñi dño.
 Laudate & super exaltate
 cum in secula.
 Bñ angeli dñi dño. bñ celi dño.
 Bñ aquae om̄s quae sup̄ celos
 sunt dño. bñ om̄s uirtutes dñi dño.

English Tenth-Century Writing
 The writing is an extremely good, formal, slanted-pen writing, having great freedom (note the very slight slope forward) and simplicity. This type of letter may be regarded as a link between the "Half-uncial" and the "Roman small letter."

The letters show very strongly the effects of the slanted pen. Note particularly the junctions and accidental crossings of the strokes as bearing on the mode of construction, as well as the particularly fine shape of the ampersand.

The illumination has all the capitals beginning the verses in raised and burnished gold. The titles are in red in fancy "Rustic capitals." The line-fillings consist of unusual groups of red dots in threes.

This extremely legible ms. would form an almost perfect model for a modern formal hand (s merely being substituted for long f, the straight t for the curved c, and the e tongue removed).

Italian (First Half of) Twelfth-Century Writing
 The writing has all the qualities of good writing to a marked degree and I consider it, taken all around, the most perfect and satisfactory penmanship which I have ever seen. Its simplicity and distinctiveness are very evident; so also are its character and freedom. There is an almost entire absence of artificial finish — the terminals being natural hooks, beaks, and "feet" made with a fine sleight of hand — and its very great beauty of form is the natural outcome of good traditions and eminently satisfactory craftsmanship.

The illumination shows the large "illuminated initials" in the book in yellow, blue, and red, and appears to me to be comparatively poor — at least, to fall short of the perfection of the ms. itself.

Of this writing, in his "Greek and Latin Palaeography," Edward Thompson says: "The sense of grace of form which we perceive in this Lombardic writing of Italy is maintained in that country in the later writing of the new minuscule type, which assumes under the pens of the most expert Italian scribes a very beautiful and round even style. This style, though peculiarly Italian, extended its influence abroad, especially to the south of France, and became the model of Spanish writing in the days to come."

Thirteenth-Century Line-Finishings: Penwork
 The line-finishings, of which there are many throughout the book, all in red or blue penwork, are very varied. Nine kinds are

INCIPIT IONAS PROPHETA



uerbum dñi ad ionam filiu amath. dicens Surge & uade in ninuen et uertam magnam. & predica in ea.

Illuminated Initial in a Flemish Ms. A.D. 1148

The writing in this Latin Bible is a not very legible "Gothic." The zigzag tendency exhibited, especially by the word ninuen (Niniveh), second line, is unsuited for such formal writing. The rapid placing of the heads of the letters is such that they appear broken and partly detached from the stems.

The versals are of a good type. The initial is a monogrammatic ET. Note how the jaws of the fish holding Jonah are interlaced and how compactly all the parts are put together — right to the extension of the background to hold the fish's tail.

The colors are multiple; red, black, gold, paled green, white, and paled blue.

The arrangement of the letters themselves is very simple.

We may not, to my view, attempt to imitate the complex twelfth-century decoration of this initial, but the treatment of the elements of form and color is very suggestive — and the whole piece of lettering is characteristic of the grand style in which a book of that time was begun.

Italian Fourteenth-Century Ms.
 The illumination shows decorative borders that are much more naturalistic in form and coloring than any other old illumination that I have seen. The foliage is a delicate green, the berries are dark purple, the single fruits plain and pale orange-red; the two beetles in crimson and brown are made darker and too prominent in the photograph. The bands of small "Lombardic capitals" are in burnished gold. Note how skillfully and naturally the upper corners of the border are managed, and also the beautiful way in which branches run into and within the text.

French Fifteenth-Century Writing, with Illuminated Borders.
 Ex Libris Edward Johnston
 The writing is a late formal "Gothic" — the thin strokes have evidently been added. The written capitals are blotted with yellow.

shown in this plate (which represents only a quarter of a page).

The directions of the thick and thin strokes indicate a pen held at a right angle to its usual position (almost "upside down," in fact), and the penmanship exhibits great speed and lightness of hand — the rapidity and skill being indeed quite remarkable (note the lion in the eighth line).

The more complex decoration (not shown in the plate) in this ms. is inferior to the penmanship.

The small background capitals with which the verses begin — presumably put in by a different hand — are more pretentious, and do not match the line-finishings.

Note that, though the writing occasionally runs into the margin, the line-finishings stop at the marginal line.



Italian Ms., 1481
 The writing is very clear, slightly slanted-pen "Roman." The capitals are quite simple and plain, made in (A)NIMA CHRISTI (and in text) in black with the text pen. Note the long, waved serifs.

The initial A, its frame, the frame of the border, and the "furred" berries are all in burnished gold, outlined black. The "white vine pattern" is rather simpler and has a rather thicker stalk (in proportion) than others of similar design. The overall pattern — save one escaped leaf — is strictly confined, by gold bars, throughout the length of the text, but at the ends it is branched out and beautifully flourished in the free margins above and below.

French Fifteenth-Century Writing, with Illuminated Borders.
 Ex Libris Edward Johnston
 The writing is a late formal "Gothic" — the thin strokes have evidently been added. The written capitals are blotted with yellow.

"Communion Service," Written and Illuminated by Edward Johnston, 1902
 The writing — after a tenth-century model — has the fault, if I say so myself, of showing too

The illuminated initial Q is in blue, white-lined, on a gold ground, containing a blue flower and five ornaments in "lake."

The line-fillings are in blue and "lake," separated by a gold circle, triangle, or lozenge.

The filigree illumination springs from the initial in the narrow margin, and from a center ornament in the wide side margin. The border on the recto of the vellum leaf shows through on the verso or back of the leaf. The main lines of the first border, however, are freely traced and followed on the verso (and so nearly hidden) by the second border. This is suggestive of the more rapid methods of book production in the fifteenth century.



Communion Service
 BE TO GOD ON HIGH
 & IN EARTH PEACE, GOOD WILL TOWARDS
 MEN. We praise thee, we bless thee,
 we worship thee, we glorify thee, we
 give thanks to thee for this our

French Fifteenth-Century Writing, with Illuminated Borders.
 Ex Libris Edward Johnston
 The writing is a late formal "Gothic" — the thin strokes have evidently been added. The written capitals are blotted with yellow.

much thin line (running up obliquely), the upper and lower parts of the letters not being flat enough. Also, the tail of the g is inadequate, and the lines of writing are too near together. The writing is readable, however, and fairly regular.

The capitals are "Uncials" and occasional "Romans."

The rubric ("Then shall be said or sung") is in red, fitted in beside the round initial and marking the top left-hand corner of the page.

The word "GLORY" (and decoration) — and also the F and T, showing on the recto page — are in raised burnished gold which, it will be seen, has cracked considerably in the G.

The staves are in red, the notes above GLORY in raised gold, those in the lower stave, black.

The book was of a special nature, being intended for use in a certain church (Holy Trinity Church, Hastings) and on certain special festivals; hence, a considerable degree of ornament and a generally decorative treatment was permitted.



The Story of Turnassin and Nicolette, Written and Illuminated in 1898

The writing is very legible, rather "Gothic-Roman."

The capitals are illuminated throughout the text in gold on blue and red grounds. The backgrounds are square, with edges pointed or indented, outlined black, and lined inside white.

The initial n is in gold on blue; the moon and stars are in white and gold.

The line-finishings, mostly in black penwork, consist of little groups of flowers. Sprays from the border separate the "Song" from the "Tale."

The music: Staves, black; Clefs, gold; Notes, red.

The borders frame the text, nearly filling the margins. The whole effect is very brilliant and charming. The freedom and naturalness of the "design" remind one of a country hedgerow and show that vital beauty which is the essence of all true illumination.

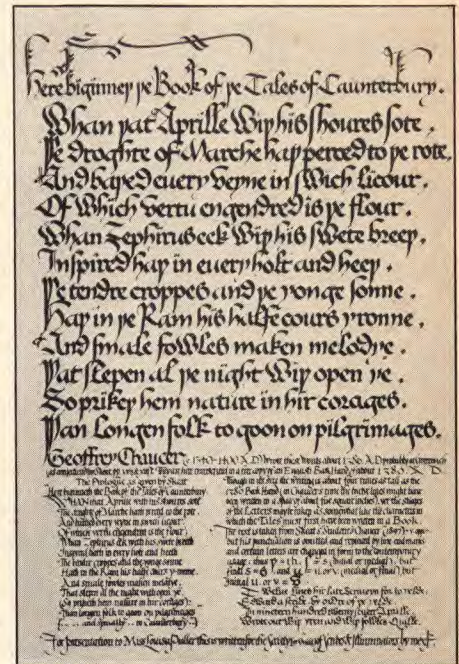


Today, very few people are familiar with the name Edward Johnston. Yet in England, at the turn of the century, he was universally acclaimed as the fore-

most authority on "Writing and Illuminating and Lettering" — his masterwork — which was the vade mecum of all aspirants to those selective arts. Wherever letterforms are shown today, we owe it largely to Johnston that in them there is little to offend and much to delight the eye.

When, in 1897, Johnston abandoned a medical career to dedicate himself to the study and practice of writing and lettering, the tradition of good lettering had descended in complex form from the stone-cutting of Imperial Rome, having been virtually moribund for a century before. But if men still knew how to incise letters, how to paint them, and how to dress them in print, they had forgotten utterly how to write them.

Edward Johnston changed all that and, surging, is responsible for the resurgence of interest in the calligraphic arts. Using



Royal College of Art
South Kensington, London. August, 1918.
To Professor W. R. Lethaby from the Staff of the Royal College of Art.
Dear Professor Lethaby,
Your retirement is a matter of great concern to us. We are truly sorry that you have to leave us and your loss makes us look forward with some anxiety to the future when we shall try to continue rightly the work so largely begun by you. But now we wish to thank you, and to bless you in return, for what you have done for us.
While innumerable difficulties and doubts must beset achievement — obstacles when a man is striving and uncertainties when he looks back, or contemplates his work — we should like you to know and to be certain of this: that you have earned the respect and affection of every one of us and that you have strengthened our faith and courage.

In matters both of Faith and of Works you have always inspired us, and to know that you were with us helped to give us confidence in our own tasks and in each other. You cannot know how much you helped us — particularly by encouraging all our efforts to do good and real work (however feeble the worker's skill or its results). And besides this, all of us who have asked you for help have reason to remember some personal kindness on your part.
We hope that when you have left us you may not see the lessons you have taught us misapplied or perverted, but that you may see their fruition in works that at least come near achievement and aspire to goodness and reality.
July, 1919. We are, Yours sincerely,

Whoever thou art that interest this Church leave it not without kneeling down & saying a Prayer to God for thyself, for those who minister, and for those who worship here. Surely the Lord is in this Place.

HOU inmost, ultimate Council of judgement, palace of decrees. Where the high senses hold their spiritual state, And sign, approve, accept, conceive, create: Create — thy senses close With the world's pleas. The random odours reach Their sweetness in the place of thy repose, Upon thy tongue the peach, And in thy nostrils breathes the breathing rose. To thee, secluded one, The dark vibrations of the sightless skies, The lovely inexplicit colours run: The light gropes for those eyes. O thou august! thou dumb command the sun. Music, all dumb hath trod Into thine ear her one effectual way; And fire and cold approach to gain thy nod, Where thou callest up the day, Where thou awaitest the appeal of God.

(continued 30 Apr) Yesterday I decided to add these four pages (viz. 3A, 5, 6) and cutting them to fit (inside binding) took all the available time. Today's contribution shall be those which may and perhaps appear for themselves.
I have included some of the most beautiful of the letters of the alphabet, and I have also included some of the most beautiful of the letters of the alphabet, and I have also included some of the most beautiful of the letters of the alphabet.

rstuvwxyz
These letters are rather freely copied from a based on the 14th Century Winchester Psalter (plate VIII in my Book 'W.D. & L.P.').
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A A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
et divist Lucem a tenebris.
The House of David,
his Inheritance:
A
book of sample scripts
1914. A.D.
Q O P Q R S T U V W X Y Z
A p p e l l a v i t i q u e L u c e m D i e m

NOW the Philistines gathered together their armies to battle, and they were gathered together at Socoh, which belongeth to Judah, and pitched between Socoh and Azekah, in Ephes-dammim. And Saul and the men of Israel were gathered together, and pitched in the vale of Elah, and set the battle in array against the Philistines. And the Philistines stood on the mountain on the one side, and Israel stood on the mountain on the other side: and there was a valley between them. And there went out a champion out of the camp of the Philistines, named Goliath of Gath, whose height was six cubits and a span. And he had an helmet

of brass upon his head, and he was clad with a coat of mail; and the weight of the coat was five thousand shekels of brass. And he had greaves of brass upon his legs, and a javelin of brass between his shoulders. And the staff of his spear was like a weaver's beam; and his spear's head weighed six hundred shekels of iron; and his shield-bearer went before him. And he stood and cried unto the armies of Israel, and said unto them, Why are ye come out to see your battle in array? am not I a Philistine, and ye servants to Saul? choose you a man for you, and let him come down to me. If he be able to fight with me, and kill me, then will we be

your servants: but if I prevail against him, and kill him, then shall ye be our servants, and serve us. And the Philistine said, I DEFY THE ARMIES OF ISRAEL THIS DAY: GIVE ME A MAN, THAT WE MAY FIGHT TOGETHER. And when Saul and all Israel heard those words of the Philistine, they were dismayed and greatly afraid.
NOW David was the son of that Ephrathite of Beth-lehem-judah, whose name was Jesse: and he had eight sons: and the man was an old man in the days of Saul, stricken in years among men. And the three eldest sons of Jesse had gone after Saul to the battle: and the names of his three sons

as his source the Winchester writing of the 10th century, Johnston modelled the "foundation hand" which was for years the staple of good writing. He exploited with utmost verve and audacity the whole resources of the Latin alphabet — each script issuing unimpaired in its structural integrity, yet stamped indelibly with his highly personal character. It is doubtful if any scribe, before or since, has been endowed with

such phenomenal sleight of hand as well as that "fundamental brain work" which so unerring a critic as Stanley Morrison judged to be the basis of all creative art.

When Johnston died in 1944, he left a legacy of incomparable tours de force — the several examples shown here, we're sure you'll agree, comparing favorably for sheer beauty with the calligraphic masterpieces of the Chinese.

that went to the battle were Eliab the first-born, and next unto him Abinadab, and the third Shammah. And David was the youngest: and the three eldest followed Saul. Now David went to and fro from Saul to feed his father's sheep at Beth-lehem. And the Philistine drew near morning and evening, and presented himself forty days. — 30 — 30

AND JESSE SAID UNTO DAVID

HIS SON, Take now for thy brethren an ephah of this parched corn, and these ten loaves, and carry them quickly to the camp to thy brethren; and bring these ten cheeses unto the captain of their thousand, and look how thy brethren fare, and take their

pledge. Now Saul, and they, and all the men of Israel, were in the vale of Elah, fighting with the Philistines. And David rose up early in the morning, and left the sheep with a keeper; and took, and went, as Jesse had commanded him; and he came to the place of the wagons, as the host which was going forth to the fight shouted for the battle. And Israel and the Philistines put the battle in array, army against army. And David left his baggage in the hand of the keeper of the baggage, and ran to the army, and came and saluted his brethren. And as he talked with them, behold, there came up the champion, the Philistine of Gath, Goliath by name, out of the ranks of

the Philistines, and spake according to the same words: and David heard them. And all the men of Israel, when they saw the man, fled from him, and were sore afraid. And the men of Israel said, Have ye seen this man that is come up? surely to defy Israel is he come up: and it shall be, that the man who killeth him, the king will enrich him with great riches, and will give him his daughter, and make his father's house free in Israel. And David spake to the men that stood by him, saying, What shall be done to the man that killeth this Philistine, and taketh away the reproach from Israel? for who is this uncircumcised Philistine, that he should

defy the armies of the living God? And the people answered him after this manner, saying, So shall it be done to the man that killeth him. And Eliab his eldest brother heard when he spake unto the men: and Eliab's anger was kindled against David, and he said, Why art thou come down? and with whom hast thou left those few sheep in the wilderness? I know thy pride, and the naughtiness of thine heart: for thou art come down that thou mightest see the battle. And David said, What have I now done? Is there not a cause? And he turned away from him toward another, and spake after the same manner: and the people answered him again

A Psalm of David. xxvii.
The LORD is my shepherd;
I shall not want.
He maketh me to lie down
in green pastures:
He leadeth me beside
the still waters. ^{1. Heb. waters of rest.}
He restoreth my soul:
He guideth me in the paths of
righteousness for his name's sake.
Yea, though I walk through the
valley of the shadow of death,
I will fear no evil; ^{2. Or, deep darkness.}

for thou art with me:
Thy rod and thy staff,
they comfort me.
Thou preparest a table before me
in the presence of mine enemies:
Thou hast anointed my head
with oil; my cup runneth over.
^{3. Or, only} Surely goodness and mercy shall
follow me all the days of my life:
And I will dwell in the house of
the LORD for ever

OUR fathers had the tabernacle of the testimony in the wilderness, even as he appointed who spake unto Moses, that he should make it according to the figure that he had seen. Which also our fathers, in their turn, brought in with Joshua when they entered on the possession of the nations, which God thrust out before the face of our fathers, unto the days of David, who found favour in the sight of God, and asked to find a habitation for the God of Jacob. But Solomon built him a house. Nowbeit the Most

High dwelleth not in houses made with hands; as saith the prophet,
The HEAVEN IS MY THRONE,
AND THE EARTH THE FOOTSTOOL OF MY FEET:
WHAT MANNER OF HOUSE WILL YE BUILD ME?
SAITH THE LORD:
OR WHAT IS THE PLACE OF MY REST?
DID NOT MY HAND MAKE ALL THESE THINGS?

Acts. vii. 44-50.

Dignus es, Domine Deus noster, accipere gloriam, et honorem, et virtutem: quia tu creasti omnia, et propter voluntatem tuam erant, et creata sunt.
And I saw in the right hand of him that sat on the throne a book written within and on the back, close sealed with seven seals. And I saw a strong angel proclaiming with a great voice, Who is worthy to open the book, and to loose the seals thereof? And no one in the heaven, or on

the earth, or under the earth, was able to open the book, or to look thereon. And I wept much, because no one was found worthy to open the book, or to look thereon: and one of the elders saith unto me, Weep not: behold, the Lion that is of the tribe of Judah, the Root of David, hath overcome, to open the book, and the seven seals thereof. And I saw in the midst of the throne

and of the four living creatures, and in the midst of the elders, a Lamb standing, as though it had been slain, having seven horns, and seven eyes, which are the seven Spirits of God, sent forth into all the earth. And he came, and he taketh it out of the right hand of him that sat on the throne. And when he had taken the book, the four living creatures and the four and twenty elders fell down

before the Lamb, having each one a harp, and golden bowls full of incense, which are the prayers of the saints. And they sing a new song, saying, Dignus es, Domine, accipere librum, et aperire signacula ejus: quoniam occisus es, et redemisti nos Deo in sanguine tuo ex omni tribu, et lingua, et populo, et natione: et fecisti nos Deo nostro regnum, et sacerdotes: et regnabimus super terram. **Et Amen.**
Et Agno, benedictio, et honor, et gloria, et potestas, in saecula saeculorum.

Memo Anyone?

BY JACK ANSON FINKE

COPY:

Memo To: Creative Director
From: Copy Department

Your problem is solved. After night-and-day total commitment, our best creative brains have come up with a truly creative brain-oriented solution for the TV commercial for our new client, Love Nest Lipsticks.

I think you'll agree the attached outline has all the elements for an imaginative relevant, image-provoking commercial that will do much to make Love Nest a household word on the lips of America.

Incidentally, I see no reason for dragging Art Department into this. As you know, those fellows down there tend to think in visual terms alone, and we want the words to carry this.

Speaking of words, we're really gung-ho on our slogan, "Love Nest... the lipstick men don't mind wearing." I think the Youth Market will quickly latch onto this and make it the "Would you believe...?" phrase of '76.

Let me know the moment you agree that this is the way to go with Love Nest and we'll get right to work on the storyboard script.

A. Schulman

A. Schulman
VP/Group Supervisor/
Associate Creative Director

Gordon Gossett

Memo To: Copy Department, A. Schulman
From: Creative Director

I have just gone over your proposed TV outline for Love Nest Lipsticks, and I think you may have the nucleus here for a really good commercial.

With the following changes, we should be able to get a preliminary script and still save some of the ideas you already have.

- (1) Man getting off airplane: Budgetary considerations aside, this unfortunate limited approach is in direct conflict with our bus lines account. Couldn't the man arrive by bus?
- (2) Casting: Why a man? Special Projects Research Department has shown in its recent in-depth nationwide survey that Love Nest Lipsticks appeal largely to women. Switch the man to a woman and you're right on target. Think about this.
- (3) The chauffeured limousine: It's clear why you've chosen to go with a Rolls, but I think you've overlooked the fact that our client is eager to appeal to the viable mass consumer. I agree that someone in the cast should be black, but not the chauffeur.
- (4) Rock Choral Group/Orchestra: Okay, if budget allows.
- (5) Sponsor Message: This needs work. Have Production show you the print ad I've been working on. Let's take our commercial message from that and keep everything uniform.

With tightening, the rest is all right. Regarding your views about Art Department's participation: it's the 'now' view (as well as my own) that Art and Copy work far better together than separately. After you've made the necessary changes, I suggest you get together and rap with them for their visual improvements.

When can I have the completed storyboard?

Gordon Gossett

Gordon Gossett
Sr VP in Charge Creative Operations/
Comm. Group Head/Member of Exec.
Comm. and Director

MEMO TO: CREATIVE DIRECTOR
FROM: ART DEPARTMENT

I HAVE IN HAND WHAT APPEARS TO BE A COMPLETED STORYBOARD SCRIPT FROM COPY WITH "MINOR CHANGES SUGGESTED BY CREATIVE," AND MY FIRST THOUGHT WAS DO YOU REALLY WANT TO GO WITH THIS?

I AGREE IT MIGHT MAKE AN ACCEPTABLE RADIO COMMERCIAL BUT, UNACCOUNTABLY, IT FAILS TO TAKE ANY ADVANTAGE OF THE TELEVISION MEDIUM.

AFTER AN OVERNIGHT HEADS-TOGETHER SESSION, HOWEVER, I BELIEVE WE HAVE A WAY TO SAVE IT. AS YOU KNOW, ONE PICTURE IS WORTH A THOUSAND WORDS AND, AS IT STANDS, THIS IDEA IS BEST EXPRESSED VISUALLY. WHAT WE HAVE COME UP WITH IS THE ATTACHED MARVELOUSLY PENNIAN APPROACH (HOLDING TO THE SAME BASIC IDEA AND MUSIC SCORE) WITHOUT ANY WORDS AT ALL.

ANTICIPATING YOUR APPROVAL OF OUR IDEA, I AM SENDING ALONG A XEROX TO PRODUCTION FOR PRELIMINARY BREAKDOWN.

Art Director
V.P. EXEC. ART DIRECTOR
PLUS SUPERVISOR ENG. & PHOTOGRAPHIC SERVICES

Memo to: Creative Director
From: Production

I have Art and Copy's part of a proposed TV commercial and it has given me a healthy laugh. I wish those visionaries upstairs would connect us before putting anything on paper rather than after. What are we supposed to be running on a rough cost-plus analysis of this unproduced commercial, Budget Coordinator and I have arrived at a figure of just under one hundred thousand dollars - without the plus. I have it by your written memo that no TV budget should be approved beyond a cost-plus of ten thousand dollars without consulting you. I am consulting you.

Ray DeLoy
Associate Director in Charge
Commercial Broadcast Prod.
VP, TV and Network Operations

Gordon Gossett

Memo To: Copy Department, A. Schulman

From: Creative Director

I hope this reaches you before you went ahead with the storyboard script for Love Nest Lipsticks.

Small problem. Production and Budget Coordination have just informed me that the commercial as it now stands is out of the question.

See what you can do about restructuring the storyboard within a cost-plus maximum of \$10,000.

Gordon Gossett

Gordon Gossett
Sr VP in charge Creative Operations/
Account Group Head/Member of Exec.
Comm. and Director

COPY:

Memo To: Production, Ray D'Ivry
From: Copy Department

I have just heard from Creative that we have to pare down expenses for the Love Nest Lipsticks commercial.

Question is: Can we do the same storyboard for \$10,000 or under without changing and ruining this great idea? Your usual long-winded rationale isn't necessary in this case. A simple 'yes' or 'no' will do.

A. Schulman

A. Schulman
VP/Group Supervisor/
Associate Creative Director

COPY:

Memo To: Creative Director
From: Copy Department

Attached is the revised \$10,000 storyboard for Love Nest Lipsticks.

A. Schulman

A. Schulman
VP/Group Supervisor/
Associate Creative Director

TITLE: "CLINCH"
SPONSOR: LOVE NEST LIPSTICKS, 20 SECONDS TV



VIDEO
ATTRACTIVE YOUNG BLACK COUPLE
EMBRACING IN LIMBO.

AUDIO
MUSIC: ORGAN IN AND UNDER.



VIDEO
ECU NEW ANGLE, AS THEY MOVE APART-

AUDIO
GIRL (seductively) Do you mind...?



VIDEO
SHE REMOVING HANDKERCHIEF
AND DABBING IT OVER HIS LIPS.

AUDIO
MAN (grinning)
Baby... I don't mind the least bit.



VIDEO
AS THEY GO INTO SECOND CLINCH

AUDIO
VOICE OVER (big)
LOVE NEST... the lipstick men don't
mind wearing!



VIDEO
SUPER LOVE NEST PACKAGE.
AUDIO



VIDEO
HOLD CAMEO TO FULL 20-SECOND FINISH
AUDIO
MUSIC SWELLS TO CLIMAX.

*Memo to: Copy Department,
A. Schulman
From: Production*

No.

*Ray D'Ivry
Associate Director in Charge
Commercial Broadcast Prod/
VP, TV and Network Operations*

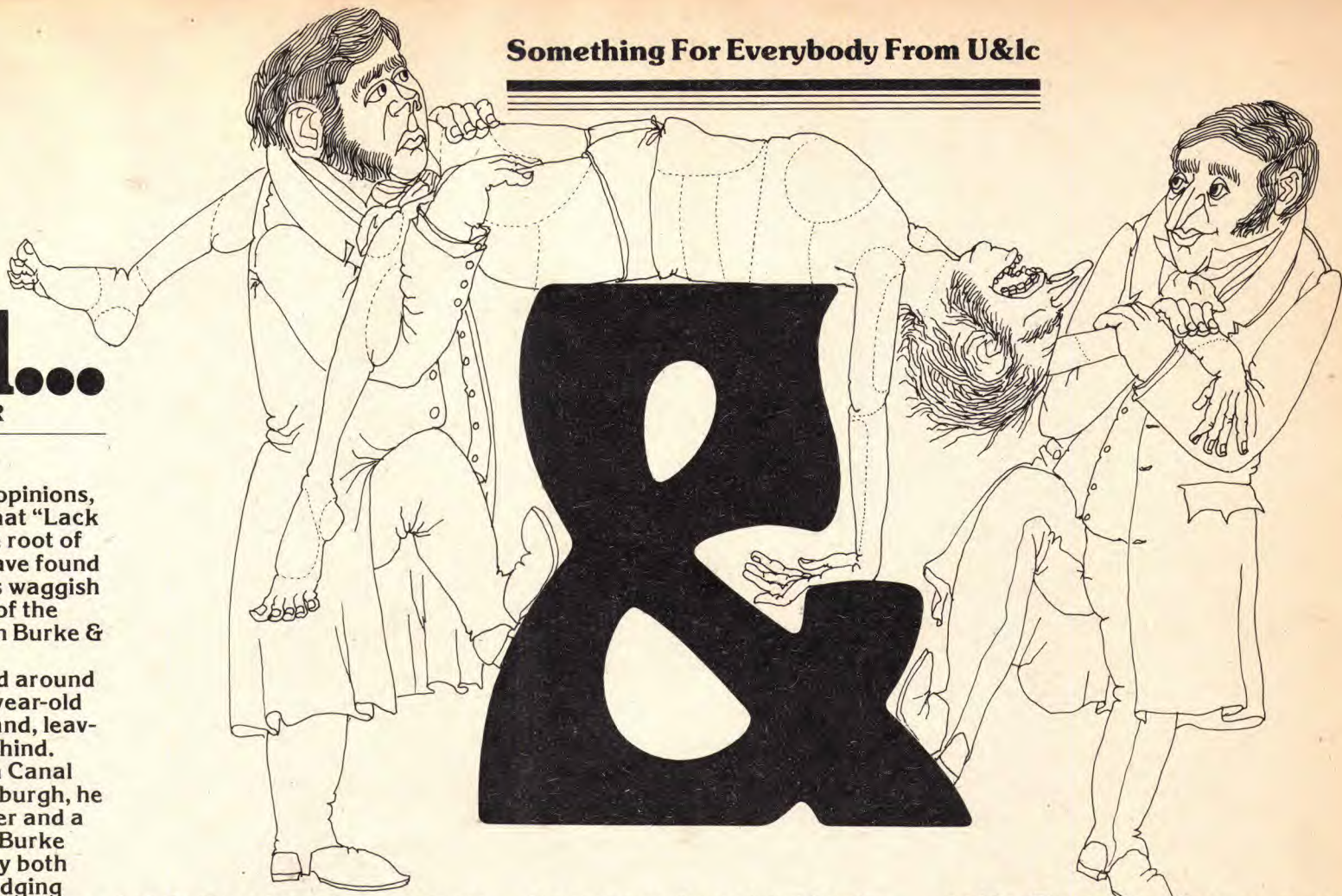
*Okay, great -
shoot it!*

...and...
JEROME SNYDER

Burke & Hare

G. B. Shaw, a man for all opinions, once offered the thought that "Lack of money, not money, is the root of all evil." Old G. B. couldn't have found a better confirmation of his waggish wisdom than in the doings of the famous miscreants, William Burke & William Hare.

The story starts in Ireland around 1817 when the twenty-five-year-old Burke skipped off to Scotland, leaving his wife and children behind. After working on the Union Canal between Glasgow and Edinburgh, he eventually became a cobbler and a seller of old shoes. In 1827, Burke met William Hare while they both were living in a cheerless lodging house. The two men and their respective lady friends became a close foursome. One day another lodger died, leaving behind a £4 debt owed to Hare. With no chance of getting £4 back from the stiffening boarder, the two Williams hit upon the ingenious idea of selling the corpse to the famous anatomist, Dr. Robert Knox, who lived, appropriately enough, in Surgeon's Square. The going price for a slightly cold cadaver was £10s. and no questions asked. Burke & Hare, in continual need of money, quickly learned their first lesson in political economy. Demand must create supply. With this little bit o' luck, the two malefactors set up a real coming and going business. Rather than wait for the grim reaper



to take his natural drawn-out way Burke & Hare decided to speed things up. Their method was simple: (1) Decoy a traveller; (2) suffocate him or her with drink; (3) ply the besotted victim. In the pursuit of the coin of the realm, Burke & Hare knocked off some fifteen people, included among whom were: Joe the miller; old woman from Gilmerton; Mary Paterson, a well-known prostitute; a "cinder woman"; an Irish-woman and her deaf-and-dumb grandson; a washerwoman; two more prostitutes; James Wilson, "Daft Jamie"; and Margery Docherty.

Before evil got its proper due, Burke & Hare were ready to open branch offices in Glasgow and Ireland. Their sole Scotch account, by

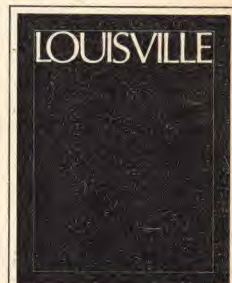
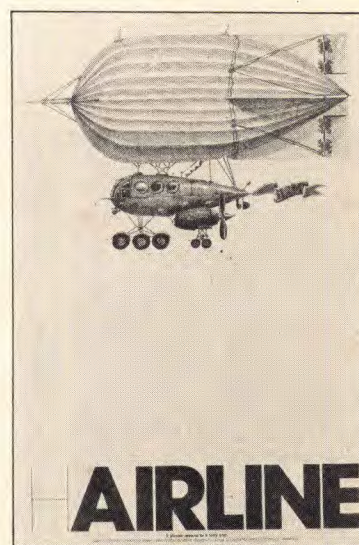
the way, was the eminent Doctor Knox, who was by now paying a stiff £8 14.2 for every delivered body.

Like all good things, Burke & Hare's enterprise came to an end after eight months of ghoulish prosperity—a simple case of some snoop spotting one of the bodies being readied for delivery in the old rooming house. The public, too, was beginning to sense something foul about Dr. Knox. Burke & Hare were arrested, tried, and found guilty. The not-so-mad Hare turned King's evidence and was alive enough to watch his confrere Burke publicly hanged on January 28, 1829. Burke's remains were then properly tanned and the eminent Professor of Surgery Dr. Munro did the final dissection job

on him. The performance was the hit of Edinburgh. 30,000 people clamored outside the hall to see Burke getting his view for; Burke's skeleton still is on view at the university's Anatomical Museum.

Marc Antony was right; the evil that men do does live on. Burke & Hare's exploits have been the inspiration of plays and novels, including Robert Louis Stevenson's *The Body Snatcher*. One gruesome coda: the journals of the time noted that when Burke was hanged, the populace shouted: "Burke Him! Burke Him!" Now, if you'll turn to your dictionary, you'll find that the verb "to Burke" means to suffocate. William Burke's enduring contribution to the mother tongue.

U&Ic has decided not to make an editorial comment on the similarity of the new NBC logo to that of the Nebraska ETV Network. However, we can't help wonder why NBC chose to drop the BC. Did extensive research studies show that the letters "BC" are outdated since they refer to a period over one thousand nine hundred and seventy-six years ago? And, how about CBS? We can't refrain from contemplating how a similar study by CBS on the letters "BS" would turn out.

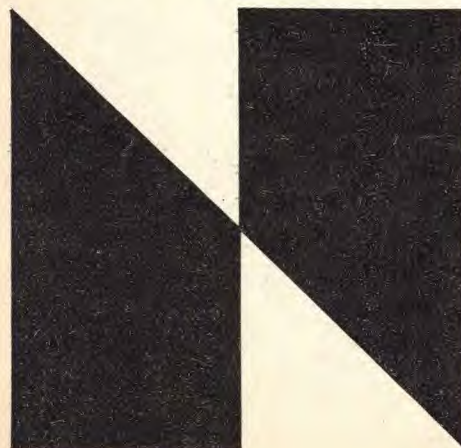


LOUISVILLE Magazine has received another national award for Graphics in competition with all Chamber-published magazines—bringing our total to sixty-two.

6
The Association of Chamber of Commerce Executives has awarded the Louisville Area Chamber of Commerce a grand award for First Sunday, a television show produced jointly by LOUISVILLE Magazine and WUKY television.

See this award-winning show the first Sunday of each month on Channel 32 at 7 p.m.
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582-2421
Five Two Four Two One
Two Four Two One



We goofed! Somehow, in the frenzy of last-minute deadline pressure, we, inadvertently, left out four of the winning pieces selected for our U&Ic International Typographics Competition, which was featured in our January issue. We are reproducing them here with our apologies to Gail E. Spratt, Tom Fowler, Jeff A. Barnes, and Stephen Hall. After all, nobody's perfect.

FROM LEFT TO RIGHT:
Designer: Gail E. Spratt, Jacksonville, Florida
Client: Gail E. Spratt
Typeface: Fat Face

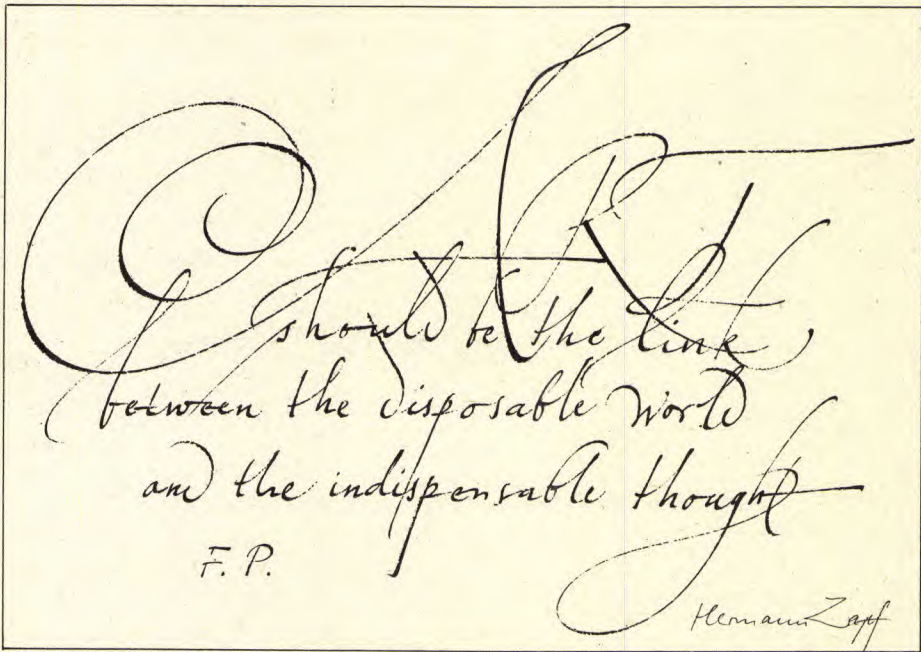
Designer: Tom Fowler, Stamford, Connecticut
Client: T.G. Publishing Co., Inc.
Typeface: Friz Quadrata & Souvenir
Typographer: Nortype

Designer: Jeff A. Barnes, Lombard, Illinois
Client: Jeff A. Barnes
Typeface: Avant Garde Gothic Bold
Typographer: Photofont

Designer: Stephen Hall, Louisville, Kentucky
Client: Louisville Magazine
Typeface: Souvenir Lite
Typographer: Adpro

For him that stealeth, or borroweth and returneth not, this publication from its owner, let it change to a serpent in his hand and sting him, and when he at last goeth to his end let the flames of Hell consume him for ever and aye.

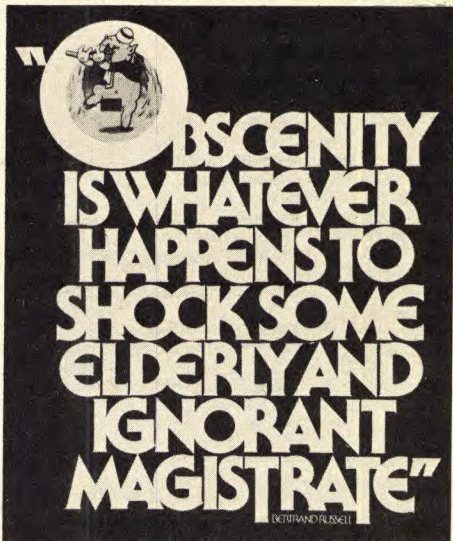
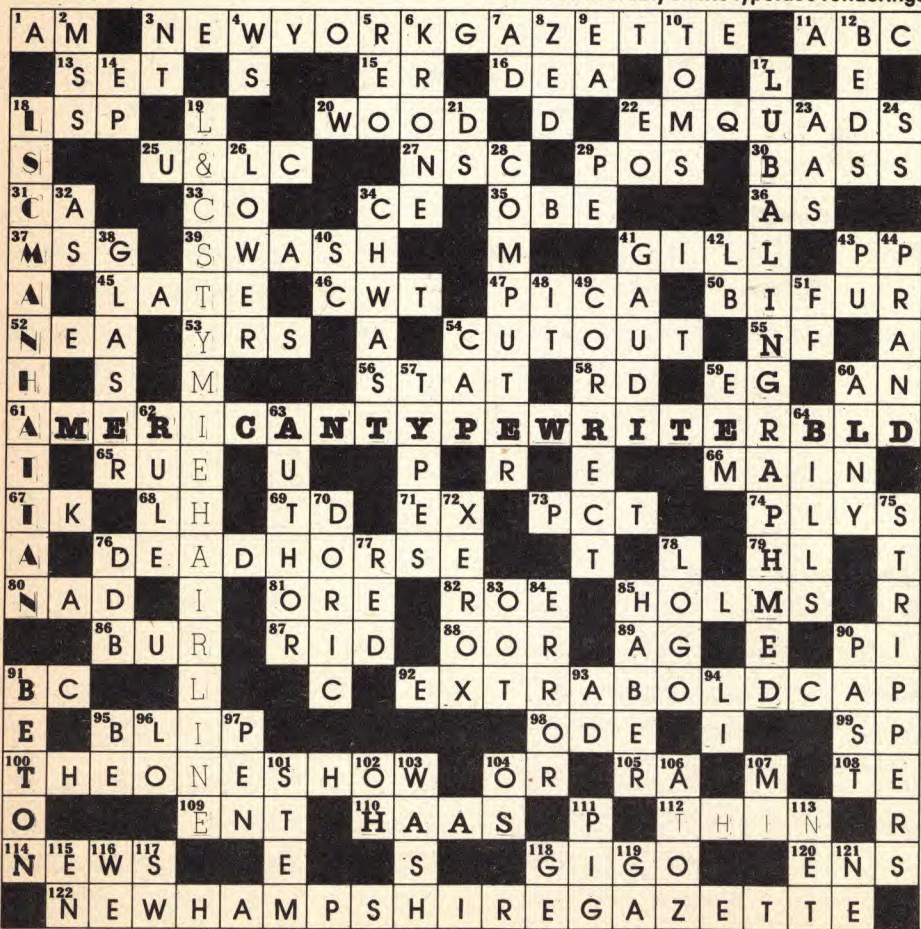
A 17TH CENTURY BOOKPLATE



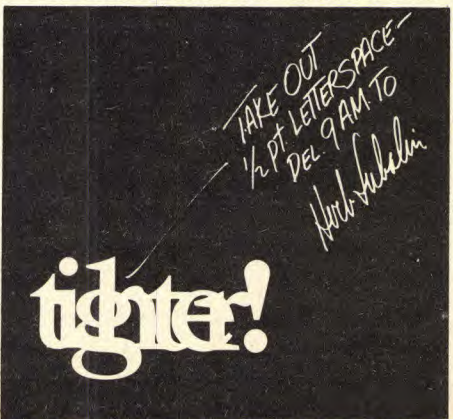
Herman Zapf, whose new typeface is featured in this issue, sent us this magnificent example of his calligraphic style. We are reproducing it, after unanimous agreement by our editorial staff that this was the most beautiful end-of-the-year greeting we had received.

When is a puzzle not a puzzle? When it's a disaster. And that's an inadequate description for the results of our crossword puzzle, to put it mildly. We received one incorrect answer from Gus Carlgren of Hookstown, Pa., the one brave soul, out of 80,000 readers, who made an heroic attempt. For Gus' edification we reproduce the correct puzzle below.

P.S. Herb Lubalin, without cheating, got everything right except 80, 89 across and 83 down. He failed miserably on the typeface renderings.



THIS POSTER, BY ALAN PECKOLICK, IS NOT ONLY AN EFFECTIVE INTERPRETATION OF ONE OF OUR FAVORITE DERTRAM RUSSELL QUOTES, BUT ALSO DISPLAYS A HANDSOME USE OF SERIF GOTHIC HEAVY. THE SECRET BEHIND ITS EFFECTIVENESS AS A DISPLAY FACE IS TO SET SERIF GOTHIC TIGHT AND KEEP A SHARP RAZOR BLADE HANDY TO MAKE IT EVEN TIGHTER. APROPOS OF THIS, SEE POSTER BELOW BY ALAN PECKOLICK.



SOME GRIMM STORIES OF LITTLE OR NO CONSEQUENCE

Baron De Grimm is said to have died in a fit when he saw his book had been printed with three hundred errors.

ARS TYPOGRAPHICA

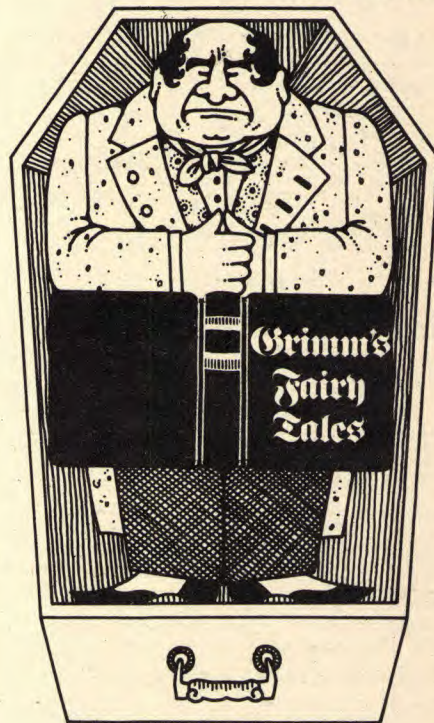


ILLUSTRATION BY MARIE MICHAL

We know that the sans serif was a Greek letter form before Christ. But some do not know that Grimm's "Fairy Tales" were printed in sans in the 18th century, and not reprinted because it was not liked.

GEORGE F. TRENHOLM

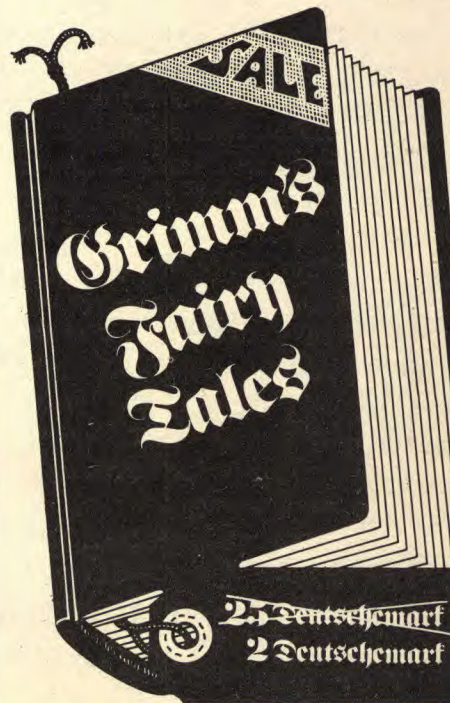


ILLUSTRATION BY MARIE MICHAL

EDITOR'S NOTE: HELVETICAPHILES BEWARE!

ILLUSTRATION BY MARIE MICHAL

By J.G. Artist, Writer

Names are pinned on us when we're rather defenseless in the matter. If we can live with our parents' judgment, all well and good, but that's not always the case. History is replete with people who took on pseudonyms and even lived out their lives being called by some descriptive epithet. One popular compromise is to use initials, a practice or affectation once fashionable in England around the Victorian Era and with some currency in this country, particularly in the South.

Not one to allow all those initial letters to languish unidentified, we've compiled a list of prominent initial users and worked it into a "Who's Whose" for your entertainment. This is a roster (not definitive) of famous personalities in their respective fields of accomplishment who are best known, and in some cases only known, by their first two initials. The challenge is to fill in the correct last name. For example, under the O's you'll see O.J. Our hint will tell you he's in sports. Well, how many 2,000-yard running backs do you know who run around with a moniker of O.J.? Of the entire list, there are only two who use or have used initials that do not represent a name. You will notice there are an additional four personalities (one a woman) who like a three-initial running start.

To give you a running start, we've indicated the field in which you will find the missing name. That should make things a lot simpler. You may also notice that the literary types seem more addicted to the initial habit.

Just fill in the blank space with your educated guess as to what last name goes with the initials and mail in the entire page of answers, or a copy to U&Ic. Don't forget to fill in your name, address, and occupation in the allotted space. Your name and field of endeavor will be immortalized in the pages of U&Ic if you score heavily. Initially speaking, there should be fun, followed by a bit of edification, and an amusing surprise or two between A.A. and Y.A. When

we print the answers in our next issue, we will give you not just the last names but the names in full hidden behind those mysterious majuscules.

NAME	OCCUPATION	ADDRESS	
A.A.	Government	J.K.	Literature
A.A.	Literature	J.P.	Literature
A.B.	Visual Art	J.P.	Literature
A.E.	Literature	J.P.	Business
A.E.	Literature	J.R.R.	Literature
A.J.	Philosophy	J.S.	Music
A.J.	Sports		
A.J.	Journalism	L.C.	Sports
		L.L.	Business
B.B.	Music		
B.F.	Business	M.F.K.	Literature
B.F.	Science		
		N.C.	Visual Art
C.L.	Journalism		
C.P.	Literature/Science	O.E.	Literature
C.S.	Literature	O.J.	Sports
C.S.	Literature	O.O.	Journalism
D.D.	Sports	P.G.	Literature
D.H.	Literature	P.J.	Business
D.W.	Theatre	P.J.	Business
		P.T.	Theatre
E.A.	Science		
E.A.	Theatre	R.D.	Science
E.B.	Literature	R.F.	Visual Art
E.E.	Literature	R.H.	Business
E.G.	Theatre	R.L.	History
E.H.	Theatre		
E.M.	Literature	S.I.	Science
E.W.	Journalism	S.J.	Literature
		S.N.	Theatre
		S.S.	Literature
F.A.O.	Business		
F.W.	Business	T.E.	Literature
		T.S.	Literature
G.B.	Theatre		
G.K.	Literature	U.S.	Government
H.A.	Science	V.I.	Government
H.H.	Literature	V.L.	Science
H.J.	Science	V.S.	Literature
H.L.	Journalism	V.S.	Literature
H.T.	Visual Art		
		W.A.	Technical Art
I.F.	Journalism	W.A.	Music
I.M.	Technical Art	W.B.	Literature
		W.C.	Music
J.B.	Science	W.D.	Literature
J.B.S.	Science	W.H.	Literature
J.D.	Literature	W.S.	Literature
J.E.B.	Government		
J.J.	Music	Y.A.	Sports

A young artist, Joseph Pomerance, walked into our establishment one day and, not only knocked us out with his portfolio but, amazed us with his knowledge of anthropology, his ability to write, his feeling for letterforms, and his astute observations on almost everything. It seemed almost unreal, in this age of specialization, to meet a real, live Renaissance man. Putting two and two together, his art and writing ability, on the one hand, and his knowledge of anthropology and the world in general, on the other, we suggested that he do a satire on the history of mankind. We are delighted to present, on these pages, Joseph Pomerance's Cosmoanthropological History of the Rise and Fall of Mankind. Take this home with you, put on your bifocals, and study every inch of this fantasy. It will be well worth the hours needed to digest all the minute details.

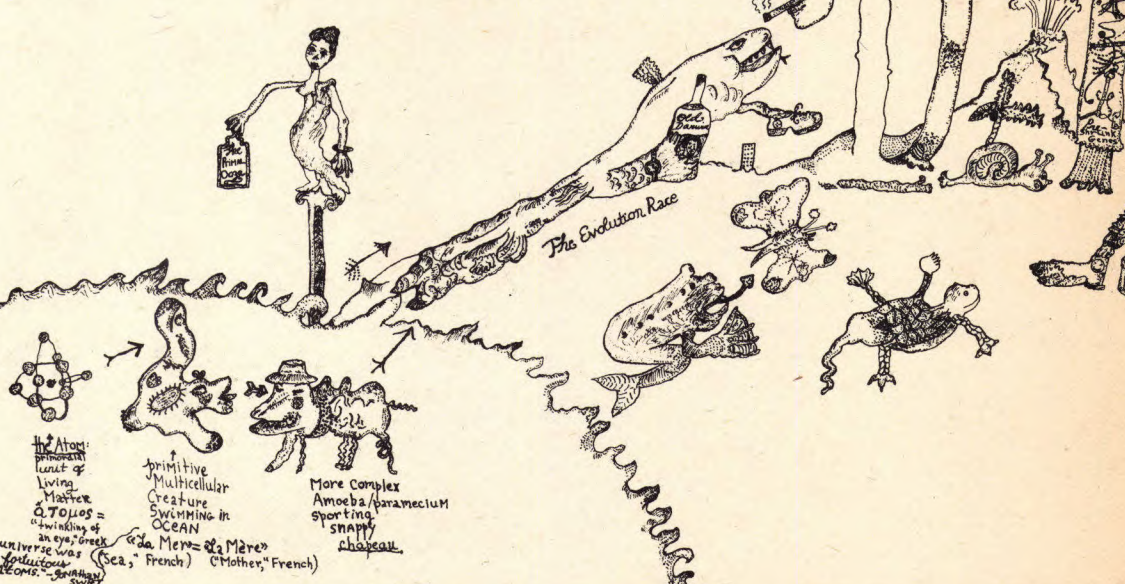
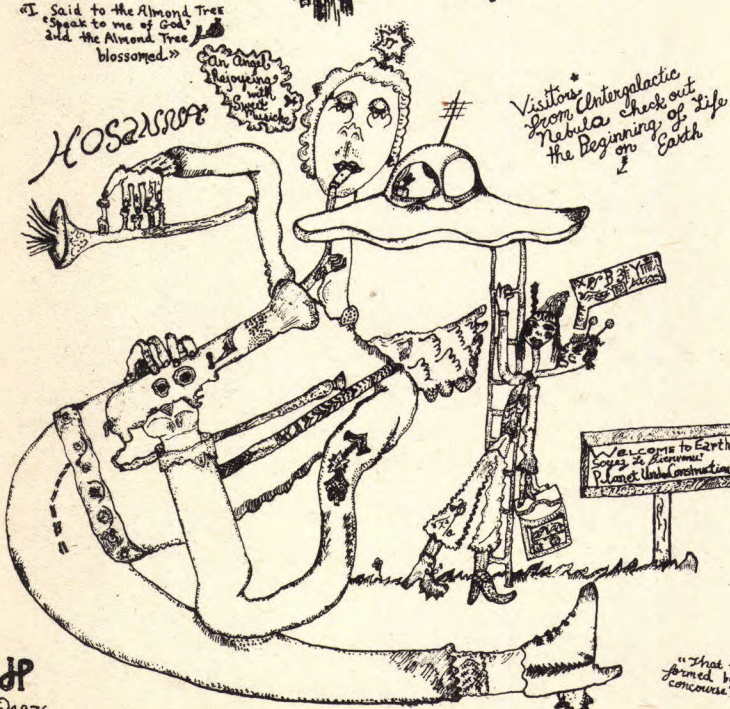
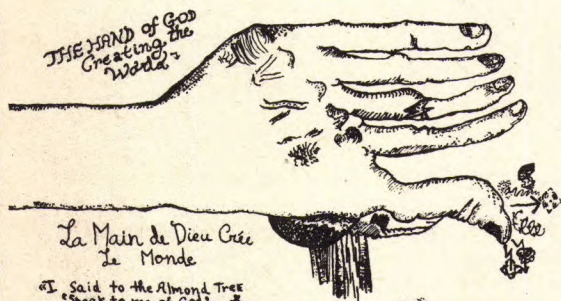
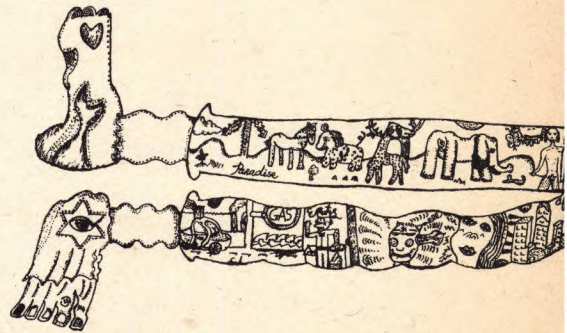
**A COSMO-
ANTHRO-
POLOGICAL
HISTORICAL
PHRENO-
LOGICAL
RIS-
E AND
FALL OF
MANKIND**

Prologue
I've been drawing since the age of five but my intellectual curiosity has always been alive. Therefore, at Cornell, a college très Ivy-League, French literature and Anthropology did me intrigue. My B.A. I received with accolades high, and to Merry Englands I did fly. Ensued three years at the London School of Economics, Houghton Street, Aldwych, during which West Africa, myth, ritual and symbolism were my dish.

Pen and sketchbook in hand, I travelled to many exotic lands. Greece and Scotland caught my fancy, and I admired the gargoyles at Nancy. I never received my M.Phil. (The MS. my closet doth fill), but drawing and etching kept me from kvetching. Now, instead of doing fieldwork for my Ph.D. in Dahomey, I sit home, draw to Corelli, and research me with pen-and-ink — in fine, I'm an artist-and-illustrator, live in Brooklyn,

And I undertook this job for Herb Lubalin: to bring you the story of Mankind seen through my mind. (If you need to, please use a magnifying glass, or many interesting tiny details you may pass, alas).

by **JOSEPH POMERANCE**
© 1976







MRS. Noah

NOAH'S ARK

Splash
Splash

1 (ONE)
Gericho →
City Bred

The Avenging
Seraphim, wreaking
destruction
upon the
sinful
cities

Small form
The Israeli Spatters -
Top of the Pops
Gosling, blowing
down the
walls of
Gericho

Sodom &
Gomorrah
(2 Swingers)

hookah

Eric Sheik

LOST
CONTINENTS
of
ATLANTIS

The Old Testament

Greek
Civilization

Ancient
Egyptian
Civilization

Classical
CHINESE
Civilization

Emperor
NERO

MAYAN &
AZTEC
CIVILIZATION

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and persuasion
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ultimate concern.

Advertising Typographers Association of America

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Neil Bold Open™/AW-36

**Give the gang
our best.**

Eight Ball™/OR-87

*If you run out of Lowenbrau
order Champagne.*

Vivaldi™/AW-28

**Shoes for
Athletes' Feet.**

Pistilli Roman Black™/OR-264

**Isn't that Terence Stamp
behind those Foster Grants?**

Friz Quadrata®/AW-15

WHAT MAKES A SHY GIRL
GET INTIMATE?

Stark Debonair™/OR-142

**For four generations, we've been
making medicines as if people's
lives depended on them.**

Trooper Roman®/OR-4

**The 60-second
excitement.**

Harry Obese™/OR-89

*If it only saves your life once,
it's a bargain.*

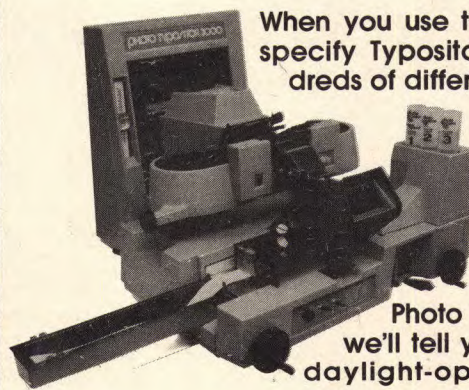
Skin & Bones™/OR-176

How do you get a stat
on a Sunday morning?

Modula™/OT-60

**You're not getting
older.
You're getting
better!**

Roslyn Gothic Bold™/OR-129



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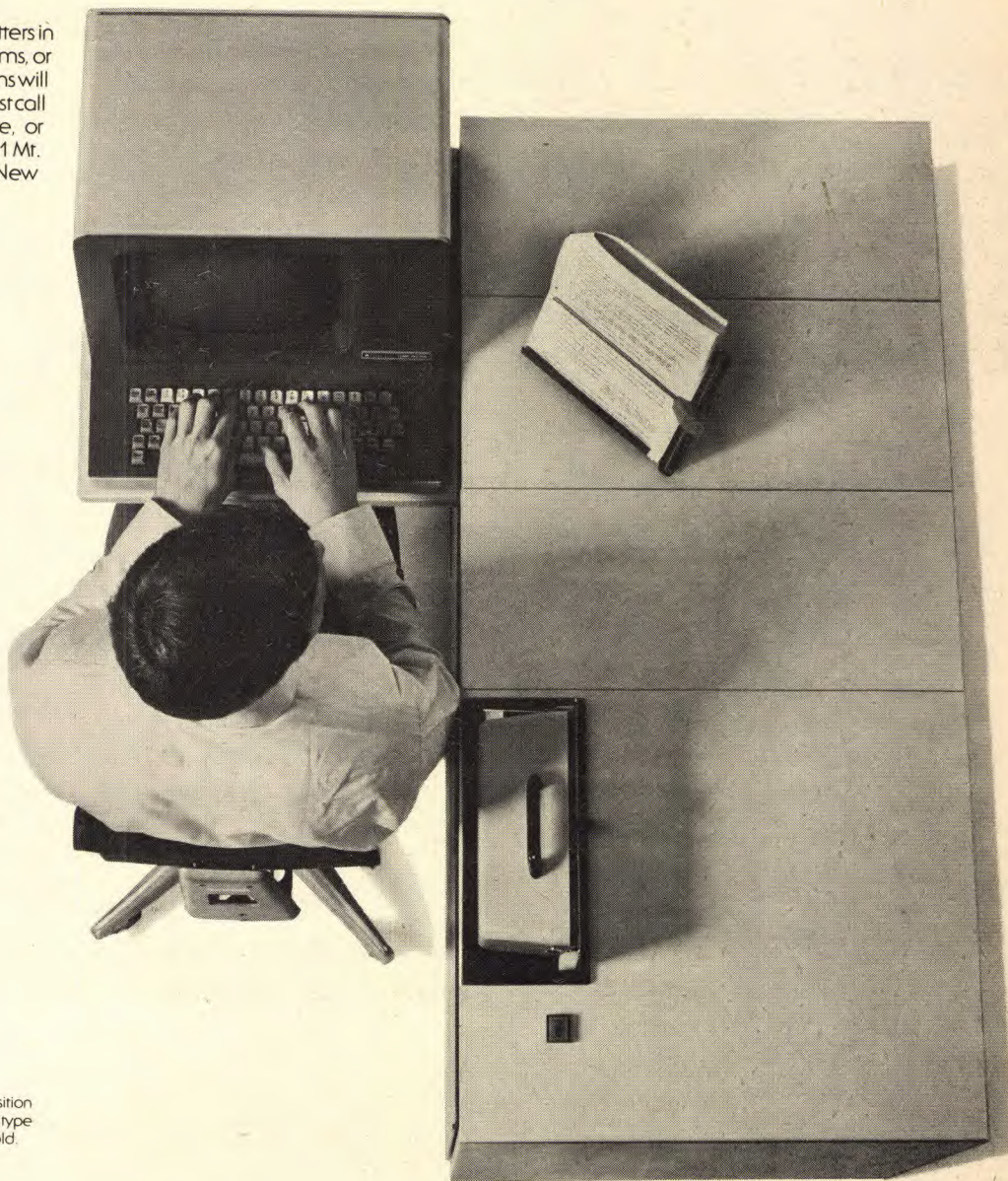
This type set in
ITC Serif Gothic
and Serif Gothic Bold

- 65 pt.
- 50 pt.
- 32 pt.
- 27 pt.
- 24 pt.
- 17 pt.
- 14 pt.
- 12 pt.
- 11 pt.
- 8 pt.

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8 pt. ————— seventy type sizes
 74 pt. ————— 5½ TO 74
 5½ pt. —————
 11 pt. —————
 6 pt. —————

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- Please send a type specimen book

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Träutensilierna i ett tryckeri äro ingalunda en oviktig faktor, för trefnadens, ord och ekonomiens upprätthållande, och dock är det icke sällan som sorgliga erfär göras på grund af det oförstånd med hvilket kaster, formbräden och regaler tillv och försäljas. Kaster som äro dåligt hopkomna och af otillräckligt torrt trä, åsa snart nog officinen extra kostnader i reparationer. Kasten bör vara af kvistfritt och torrt trä, kännas lätt, och botten bör icke vara limmad men däremot väl få med skrufvar såväl rundt kanterna som den gröfre midtbalken samt ytterligare med en skruf i kryssen mellan facken. Framstycket med rand bör vara af ett fast träslag, såsom björk eller rödbok samt helst för trefnadens skull fernissadt, det kan då äfven vid ett eventuellt behov aftvättas. Bottenmellanlägget bör vara af godt tjockt papper, som icke upplöses af vatten, och ligga fullkomligt slätt utan vågor. Alla mellanväggarne i lådan bör sitta stadigt och nå så högt upp i urskärn att de fylla densamma ända upp i dess längdriktning, så att stycket icke kan lyfta sig från botten efter någon tids torkning. Kaster som icke uppfylla dessa fordr borde aldrig accepteras såsom fullgodt fabrikat, de blifva i längden alltför dyra

Träutensilierna i ett tryckeri äro ingalunda en oviktig faktor, för trefnadens, ord och ekonomiens upprätthållande, och dock är det icke sällan som sorgliga erfär göras på grund af det oförstånd med hvilket kaster, formbräden och regaler tillverkas och försäljas. Kaster som äro dåligt hopkomna och af otillräckligt torrt trä, åsamka snart nog officinen extra kostnader i reparationer. Kaste

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Claude Garamond vs. Giambattista Bodoni

Träutensilierna i ett tryckeri äro ingalunda en oviktig faktor, för trefnadens ordningens och ekonomiens upprätthållande, och dock är det icke sällan som sorgliga erfarenheter göras på grund af det oförstånd med hvilket kaster, for och regaler tillverkas och försäljas. Kaster som äro dåligt hopkomna och af ot torrt trä, åsamka snart nog officinen extra kostnader i reparationer. Kasten bör vara af kvistfritt och torrt trä, kännas lätt, och botten bör icke vara lim men däremot väl fästad med skrufvar såväl rundt kanterna som den gröfre mi samt ytterligare med en skruf i kryssen mellan facken. Framstycket med ran bör vara af ett fastare träslag, såsom björk eller rödbok samt helst för trefnad skull fernissadt, det kan då äfven vid ett eventuellt behov aftvättas. Bottenm bör vara af godt tjockt papper, som icke upplöses af vatten, och ligga fullkom slätt utan vågor. Alla mellanväggarne i lådan bör sitta stadigt och nå så högt upp i urskärningen, att de fylla densamma ända upp i dess längdriktning, så att stycket icke kan lyfta sig från botten efter någon tids torkning. Kaster so icke uppfylla dessa fordringar borde aldrig accepteras såsom fullgodt fabrikat de blifva i längden alltför dyra! Träutensilierna i ett tryckeri äro ingalunda en oviktig faktor, för trefnadens, ordningens och ekonomiens upprätthållande och dock är det icke sällan som sorgliga erfarenheter göras på grund af det of med hvilket kaster, formbräden och regaler tillverkas och försäljas. Kaster so äro dåligt hopkomna och af otillräckligt torrt trä, åsamka snart nog officinen extra kostnader i reparationer. Kasten bör vara af kvistfritt och torrt trä, kän lätt, och botten bör icke vara limmad men däremot väl fästad med skrufvar såväl rundt kanterna som den gröfre midtbalken samt ytterligare med en skr i kryssen mellan facken. Framstycket med rand bör vara af ett fastare träslag såsom björk eller rödbok samt helst för trefnadens skull fernissadt, det kan då äfven vid ett eventuellt behov aftvättas. Bottenmellanlägget bör vara af go tjockt papper, som icke upplöses af vatten, och ligga fullkomligt slätt utan vå Alla mellanväggarne i lådan bör sitta stadigt och nå så högt upp i urskärning att de fylla densamma ända upp i dess längdriktning, så att stycket icke kan ly sig från botten efter någon tids torkning. Kaster som icke uppfylla dessa for borde aldrig accepteras såsom fullgodt fabrikat, de blifva i längden alltför dyr

Träutensilierna i ett tryckeri äro ing en oviktig faktor, för trefnadens, or och ekonomiens upprätthållande, o dock är det icke sällan som sorgliga erfarenheter göras på grund af det of med hvilket kaster, formbräden och regaler tillverkas och försäljas. Kas som äro dåligt hopkomna och af oti

torrt trä, åsamka snart nog officinen extra kostnader i reparationer. Kasten bör vara af kvistfritt och torrt trä, kännas lätt, och botten bör icke vara lim men däremot väl fästad med skrufvar såväl rundt kanterna som den gröfre mi samt ytterligare med en skruf i kryssen mellan facken. Framstycket med ran bör vara af ett fastare träslag, såsom björk eller rödbok samt helst för trefnad skull fernissadt, det kan då äfven vid ett eventuellt behov aftvättas. Bottenm bör vara af godt tjockt papper, som icke upplöses af vatten, och ligga fullkom slätt utan vågor. Alla mellanväggarne i lådan bör sitta stadigt och nå så högt upp i urskärningen, att de fylla densamma ända upp i dess längdriktning, så att stycket icke kan lyfta sig från botten efter någon tids torkning. Kaster so icke uppfylla dessa fordringar borde aldrig accepteras såsom fullgodt fabrikat de blifva i längden alltför dyra! Träutensilierna i ett tryckeri äro ingalunda en oviktig faktor, för trefnadens, ordningens och ekonomiens upprätthållande och dock är det icke sällan som sorgliga erfarenheter göras på grund af det of med hvilket kaster, formbräden och regaler tillverkas och försäljas. Kaster so äro dåligt hopkomna och af otillräckligt torrt trä, åsamka snart nog officinen extra kostnader i reparationer. Kasten bör vara af kvistfritt och torrt trä, kän lätt, och botten bör icke vara limmad men däremot väl fästad med skrufvar såväl rundt kanterna som den gröfre midtbalken samt ytterligare med en skr i kryssen mellan facken. Framstycket med rand bör vara af ett fastare träslag såsom björk eller rödbok samt helst för trefnadens skull fernissadt, det kan då äfven vid ett eventuellt behov aftvättas. Bottenmellanlägget bör vara af go tjockt papper, som icke upplöses af vatten, och ligga fullkomligt slätt utan vå Alla mellanväggarne i lådan bör sitta stadigt och nå så högt upp i urskärning att de fylla densamma ända upp i dess längdriktning, så att stycket icke kan ly sig från botten efter någon tids torkning. Kaster som icke uppfylla dessa for borde aldrig accepteras såsom fullgodt fabrikat, de blifva i längden alltför dyr Träutensilierna i ett tryckeri äro ingalunda en oviktig faktor, för trefnadens ordningens och ekonomiens upprätthållande, och dock är det icke sällan som sorgliga erfarenheter göras på grund af det oförstånd med hvilket kaster, for och regaler tillverkas och försäljas. Kaster som äro dåligt hopkomna och af ot torrt trä, åsamka snart nog officinen extra kostnader i reparationer. Kasten bör vara af kvistfritt och torrt trä, kännas lätt, och botten bör icke vara lim men däremot väl fästad med skrufvar såväl rundt kanterna som den gröfre mi

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THE MARKET RESEARCH
TOOK MONTHS.
THE LAYOUT AND PHOTOGRAPHY
TOOK WEEKS.
THE COPY AND POLISHING
TOOK DAYS.
NOW GET THE TYPE SET FAST.

ANY OLD WAY WILL DO!

Your product's position is perfect. The guy who came up with the concept must live right. Your research mavens have pointed to Fat City. The creative types made layouts crisp and bold: had artwork done that lives, wrote words that sing (not rum-da-dum-da-dum, but chicka chicka chicka chick). The A.E.s presented it all with a logical rationale. Even the lawyers are happy.

And now it's the last possible minute. Just enough time's left to screw the whole thing up. To set type with wide open spacing. Bad kerning. Widows. Raggedy rag rights.

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You could have the ad set on an AlphaSette System.

You could choose from over 2,000 fonts, including the ITC faces.

You could get the kind of optically perfect type that has made AlphaSette the typographer's standard of quality.

And, your typesetter could deliver your beautifully set rush job on time because of all the automatic features built into the AlphaSette system. Features like automatic justification controls, automatic letter-spacing and kerning controls, automatic font mixing, and, just about, automatic anything.

Have heart. There's still time to get the next ad set right the first time. Ask your typographer if he has an AlphaSette System. If not, tell him to get one while you call the type craftsman down the street who has already seen the Alpha-light.

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AMERICAN TYPEWRITER
Medium

ABCDEFGHIJ
KLMNOPQRS
TUVWXYZab
cdefghijklmn
opqrstuvwxyz
z 1234567890
&?!£\$

ITALIA BOOK

ABCDEFGHIJK
LMNOPQRSTU
VWXYZ abcde
fghijklmnopqrs
tuvwxyz 1234
567890&?!£\$

PALATINO ULTRA HEAVY

ABCDEFGHIJ
KLMNOPQR
STUVWXYZ
abcdefghijklm
nopqrstuvwxyz
yz 123456789
0&?!£\$

TANGO

ABCDEFGHIJ
KLMNOPQR
STUVWXYZ
abcdefghijklmno
pqrstuvwxyz1234
567890&?!£\$

GALADRIEL

ABCDEFGHIJ
KLMNOPQRS
TUVWXYZ 12
34567890&?!\$

KNIGHTSBRIDGE

ABCDEFGHIJKL
MNOPQRSTUVW
XYZ QuTh fffl
ab bcd def fgh h i
j k l m n o p q r
s t u v w x y z 123456
7890&?!£\$

PLAYBOY ULTRA

ABCDEFGHIJKL
MNOPQRSTU
VWXYZÆØ
aa bcd eefghijk
klmnopqrstuv
wxyzæø 123
4567890&?!£\$

GARAMOND ITALIC

ABCDEFGHIJ
KLMNOPQR
STUVWXYZÆØ
a bcd eefghijklm
nopqrstuvwxy
zæø asc tet fr gy i
jis llnt spt att us
1234567890&?
!£\$ß

LUBALIN GRAPH BOLD

Available in Lubalin Graph X-Light

ABCDEFGHIJK
LMNOPQRS
TUVWXYZ
æø aa bcd eefghijk
lmnopqrstuv
wxyzæø 123
4567890&?!£\$

SERIF GOTHIC HEAVY

ABCDEFGHIJK
LMNOPQRSTU
VWXYZÆØ
aa bcd eefghijk
klmnopqrstuv
wxyzæø 123
4567890&?!£\$

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 Government facility
 Ad agency

- Typesetter
 Design studio
 Institutional graphics

Current Composition Source

- MT/SC
 Other strike-on _____

- _____ Photocomp
 Purchased outside

Name _____

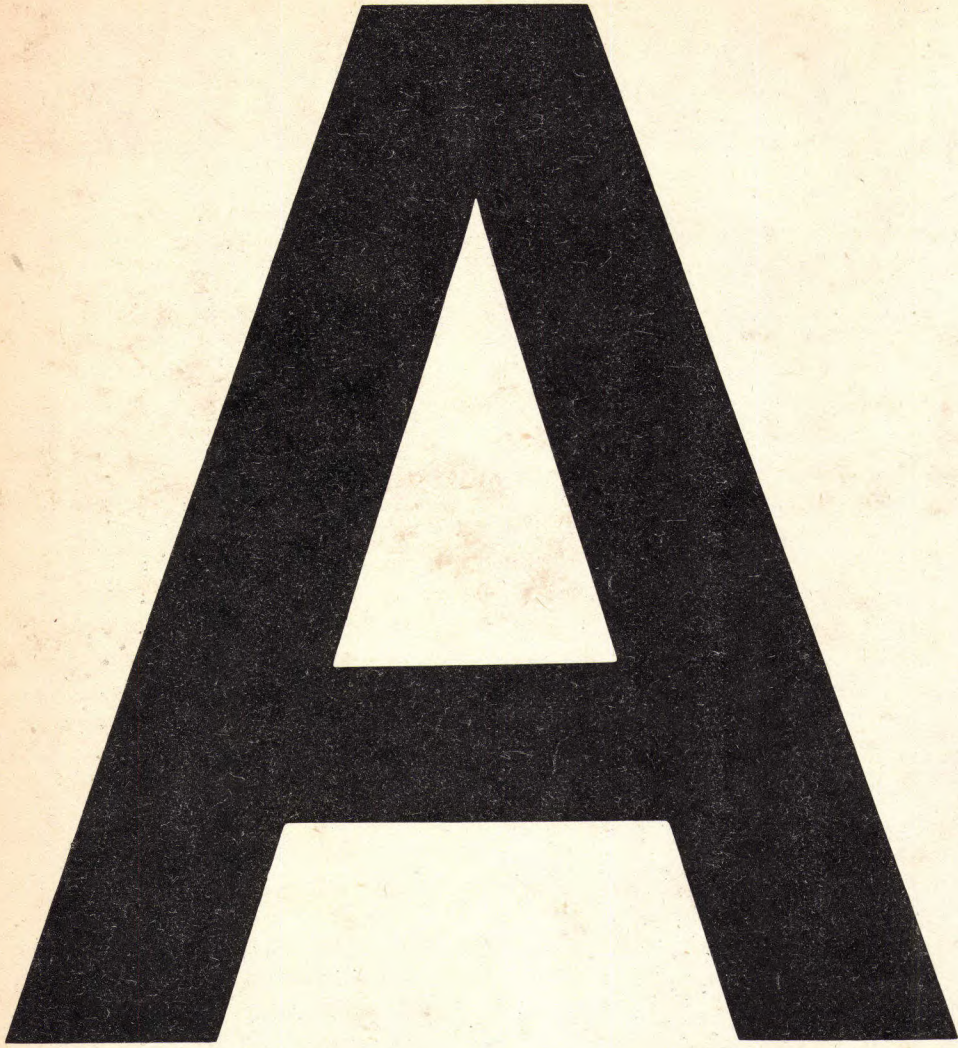
Title _____

Organization _____

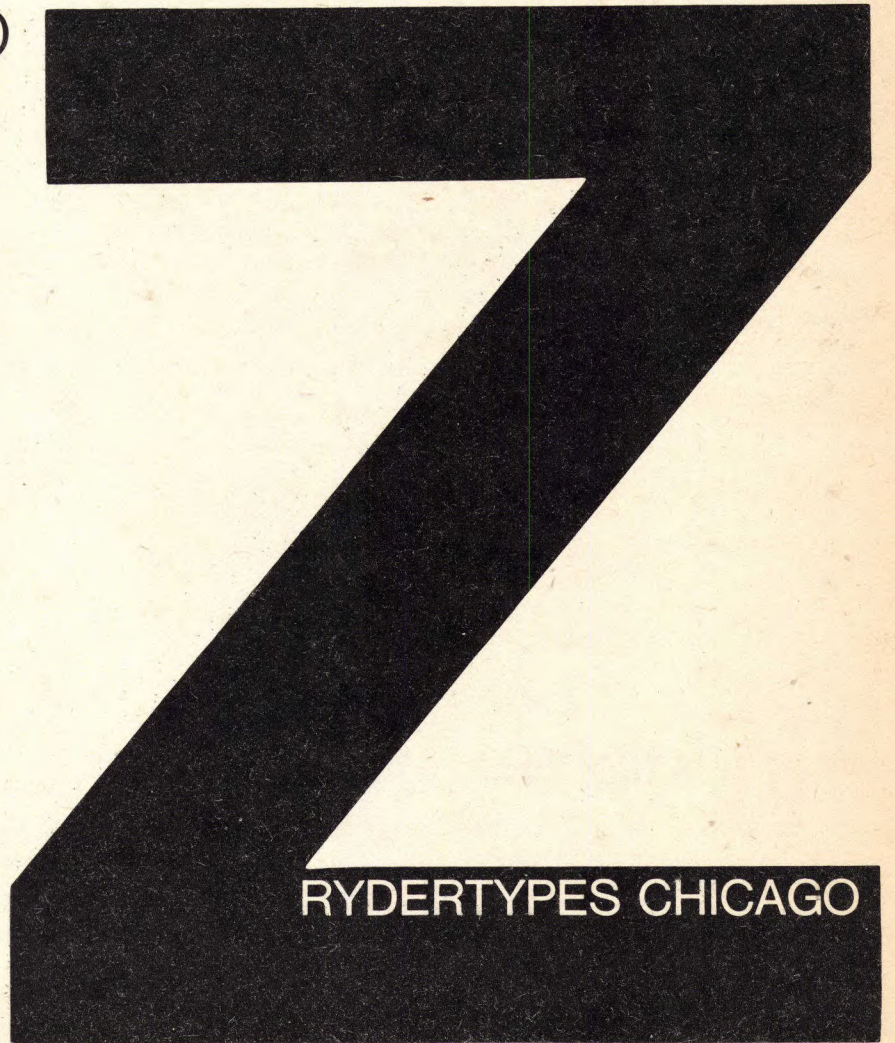
City/State _____ Zip _____

Telephone _____





TO



Everything you ever wanted to know about Helvetica — but were afraid to ask.

Track 3 - very light

Thin
(new from Mergenthaler)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
1234567890
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
1234567890

Light

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
1234567890
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
1234567890

Helvetica

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
1234567890
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
1234567890

Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
1234567890
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
1234567890

Heavy
(new from Mergenthaler)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
1234567890
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
1234567890

Black

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
1234567890
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
1234567890

New.
Now available.
Mergenthaler, Linotype, Stempel, Haas

In the mid 1950's Edouard Hoffman at HAAS felt that Akzidenz Grottesque, while good, was not the perfect expression of what we've come to think of as the contemporary Swiss sanserif.

Hoffman approached Max Miedinger and the two of them worked out a new design. Hoffman provided the concept and the ideas, while Miedinger, then working with Haas in sales, did the drawing. After a number of trials, the new design was perfected, and released as the New Haas Grottesque.

It's interesting that, like Times Roman, Helvetica was a collaboration. As Victor Lardent produced the drawings of Times to embody Stanley Morison's ideas, so Max Miedinger did the work that made Edouard Hoffman's conception a reality.

Some measure of the part that Hoffman played can be seen in a comparison of two faces: the New Haas Grottesque and the Haas Clarendon. Haas Clarendon was drawn by Hermann Eidenbenz under Hoffman's direction in 1951. Haas Clarendon stands to earlier Egyptians and Clarendons in much the same way that Helvetica stands to earlier Gothics and sanserifs. The two faces appear to be the work of the same mind, demonstrating the force of Hoffman's ideas and his central part in the creation of these two designs.

In 1961, the parent company of HAAS, D. Stempel AG at Frankfurt, picked up the design for production in Germany. They made a few changes in narrowing the bold face and adapting the italic, so that italic and bold could be duplexed with the basic design on Linotype matrices, which were released in 1963. Unable to market a new Stempel face under the name New Haas Grottesque, they looked for a name that would embody the spirit of the type and settled, at Walter Cunz' suggestion, on Helvetica. At first, Hoffman was shocked, declaring that Helvetica was the name of the country and unsuitable for a typeface. Stempel used it anyway — and several months later HAAS adopted it for themselves.

In 1964, Stempel's American parent company, Mergenthaler Linotype Company, with Linotype & Machinery in England, recognized the value of the design and manufactured it for the Linotype. It was later adopted for photocomposition and the series expanded.

The key to the world-wide popularity of this design was Stempel's excellent adaptation of the original Haas design for the Linotype,

later adopted by the British and American companies. The quality of the design, plus its world-wide availability, made Helvetica the typographic success of the last thirty years.

Helvetica is usually thought of as the archetype of the contemporary Swiss sanserif. Its strength lies in the organization of the white shapes within and surrounding the letters so that they shape and control the black of the letterforms. The white forms dominance locks the black letters into an inevitably destined shape — like a well-designed machine which functions perfectly.

Since the original design, Helvetica has grown into a large series with condensed and extended versions in four weights: Lichte or Light; Helvetica Roman; Helvetica Halbfett, literally to be translated as half fat, Bold on the machine and photocomposition versions but Medium or Semi-Bold on the handset; and Fett, literally translated as fat, or Black on the machine and photocomposition versions but Bold on the handset type. The machine or photocomposition terminology for the weights is used throughout this article.

The two new weights, Thin and Heavy, originate with Mergenthaler in New York. The Thin is lighter than the Light, while the Heavy is midway between Bold and Black. The result is a series of six evenly spaced weights: Thin, Light, Helvetica, Bold, Heavy, and Black.

Since the series was not planned as a whole from its conception, as was the case with Univers, the series is not as uniform as Univers. When selecting a typeface the perfect forms of Helvetica in the normal widths and weights are the obvious choice if only a few versions are needed. Where a broad range of weights, widths and italics are required in a single job, Univers is the logical choice.

The two newly created weights of Helvetica fall close to the original central design. The Thin is a reduction of the Helvetica form to the absolute minimum skeleton or armature required to define the basic Helvetica counters and spaces. The Heavy is a weight between the original Bold and the later Black. It is a boldface of somewhat greater authority than the original without going to the extreme weight of the Black.

This article is sponsored by

The Mergenthaler Linotype Company

Computer typography.

Track 1 - normal
This April, Mergenthaler is supplying a new package of typographic refinements for normal use that, until now, has been available only to the art director and type director who are fortunate enough to have:

Unlimited budgets so they can go through 6 or 7 settings in order that the typography is exact.

No deadlines and only clients forgiving enough to allow the time to achieve absolute perfectionist typography.

This new typography gives you, the art directors and type directors, the typographic control of letter and word spacing that you used to be able to achieve through various forms of transfer type. Now they are available on Mergenthaler V-I-P automatically under computer control.

As you read through this article, please notice that all these typographic refinements are operating. This "good typography" is available because Mergenthaler has automated the following typographic space refinements.

Kerning. The readability of a typeface depends on even rhythm throughout the letter combinations, in other words 'each' should look even throughout. When you put capital T in front of lowercase 'each' (Teach), you create a white block between the T and the e that is substantially larger than white space between the e and the a, the space between the a and the c, and the space between the c and the h. If you were to have this word (Teach) hand set, you would ask that the capital T be notched so that the e could tuck in under the capital T. This is expensive, but, if you have a client that fits those two economic provisions, you could tuck the e in under the cap T (Teach). When necessary you could even tuck the comma under the lower case r, or you could open up the space between two characters, such as f and apostrophe (f'). Mergenthaler now does this automatically in the V-I-P. Whenever the computer sees the specified character combinations, it modifies the space between those characters. If you want to add character combinations, or choose to change the amount of a kern, the program will accommodate that also.

Standard kerning combinations:

AT AY AV AW Ay Av Aw A' FA F F, TA
 Ta Te To Ti Tr Tu Ty Tw Ts Tc T. T, T: T;
 T- LT LY LV LW Ly L' PA P P, VA Va Ve Vo
 Vi Vr Vu Vy V. V, V: V; V- RT RV RW RY
 Ry f' ff WA Wa We Wo Wi Wr Wu
 Wy W. W, W: W; W- I I YA Ya Ye Yo Yi
 Yp Yq Yu Yv Y. Y, Y: Y; Y- " " re ro rr ru
 ry rw rg rc r, rh rm rn rx rz rv rt rf rd
 r. r; r- y. y, v. v, w. w,

Hung punctuation. Hung punctuation has always been an expensive, time consuming operation called for only when the budget will stand it. Open and close quotes, commas, periods, and hyphens can be nasty little characters when it comes to justified text. Again, out of economic necessity, most type directors and art directors will let the color and type alignment of the justified column suffer by letting those punctuation characters stay within the column measure. Only when the budget will allow are they placed in the margin. Mergenthaler will now hang the punctuation for you, (or leave it in the column, if that is where they belong).

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The first version is one that will give the effect of normal spacing; the second version gives a tight spacing; the third version gives you very tight spacing throughout the setting.

Normal spacing:

"Now is the time for all good people to come to the aid of their country."

Tight spacing:

"Now is the time for all good people to come to the aid of their country."

Very tight spacing:

"Now is the time for all good people to come to the aid of their country."

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Gillegibility

To test the success of existing typefaces, it is not legibility (which has come to mean the recognizability of individual letters) that matters, but readability, or the way in which a typeface's individual letters are effective when they are put together into words or sentences.

In 1962, Design Magazine in England invited Dr. Christopher Poulton of the Applied Psychology Unit of the Medical Research Council, Cambridge to carry out readability tests in which three sanserif faces (Gill Medium, Grotesque 215 and Univers) and three serif faces (Modern Extended No. 1, Bembo and Baskerville) were compared.

Setting up the tests

Each of 375 adults was given 90 seconds to read two passages (each of about 450 words) printed in one of seven different typefaces which were equated as far as possible for size. Two sizes of Univers were used because its x-height makes it appear unduly big; one sample was therefore matched to x-height and one for point size.

Rate of comprehension was taken as the criterion, since the principal object of printed material is to convey information, and the more rapidly this can be done, the greater the saving in time for the reader. Comprehension of the selected passages — whose vocabulary was restricted to the 2,000 commonest words in the language — was tested by 10 open-ended questions which could be answered in a few words. The 10 questions, all of them factual rather than evaluative, were spread evenly over the whole text, so that a subject who had 80 per cent of a passage would be able to attempt eight questions.

The experiment was made as sensitive as possible, first by setting a time limit for the reading so that differences in rate of reading and in degree of comprehension while reading both affected the result. Secondly, the time allowed was fixed to produce an average score for comprehension of 50 per cent, so that relatively small changes in difficulty would have the greatest chance of revealing themselves. Third, the size of type, the amount of leading between the length of line were chosen to be as nearly optimal as possible, so the lines and the only non-optical parameter, if any, was the typeface. Finally, each subject read two passages in the typeface he was being tested on, so that by the time he came to the second passage he would be reasonably used to that face.

Text area

It was also necessary to control as far as possible the amount of paper covered by each typeface. Since the line length was fixed at 24 ems, this meant equating the vertical length of the passage (allowing for partly blank lines). With Bembo, this was done by adding an extra half point of leading between lines, so that the sum of point sizes and leading was 13½ points, compared with the norm of 13 points. With Grotesque 215 and the 10 Didot Univers, equating on length of passage would have meant reducing the sum of the point size and leading from 13 points to 12½ and 11½ points respectively, and for typographic reasons this was unrealistic. With the 9

Didot Univers, 4½ points of leading would have been necessary to reach the norm, and for the same reasons it was considered unsuitable to use more than 3 points of leading.

The tests

The experiment was conducted on groups of volunteers. Each individual read a different typeface from those of his close neighbour. Both its passages were printed in the same style, and the same passage was always read first. A pilot experiment on 30 volunteers at a Post Office training center had suggested that an average comprehension score of about 50 per cent would be obtained if the time allowed for reading each passage were restricted to 90 seconds. No time limit was set for answering the questions, but no one was allowed to start reading the second passage until everyone had finished answering the questions on the first. An additional answer sheet at the end of the experiment asked the volunteers to indicate familiarity with the topics of the passages, and also age, sex, occupation, and whether or not he wore glasses for reading. About two-thirds of the subjects came from the Post Office training center, and the remainder (mainly housewives) were from Cambridge. The same proportion of each main group read each of the seven faces. The results of the volunteer who scored zero on both passages were discarded.

Results

The results for comprehension are shown: There were no reliable differences on the first passage, which familiarized the volunteers with the procedure and the particular typeface they had to read. On the second passage, reliability differences were found within the sans serif styles, Gill Medium and Grotesque 215 were equated as far as possible. And the larger size of Univers was equated on x-height. Statistically, the typefaces fell into three divisions: the first was Gill Medium and Modern Extended, the second Bembo and Baskerville, and the third Grotesque 215 and Univers. But the gap between first and second, and between first and third divisions was reliably large.

It was surprising that Gill Medium was not outstripped by the three seriffed faces. This result shows that it is not necessarily the serifs, as has been claimed, that makes typefaces readable: so that some other factor must be looked for. The most striking difference between Gill Medium, Grotesque 215 and Univers lies in the shaping of individual characters. It is already known that text settings are read, not character for character, but word by word or phrase by phrase (Dr. G.W. Ovink defines reading as "not the successive perception of single characters, but a combined process of perception of collective shapes of words or word parts and the assimilation, i.e., completion of the partly perceived words by inferring the omitted parts out of the already guessed meaning of the words").

But this does not mean that the legibility of individual characters is unimportant. If the characters of a typeface have too much of a family resemblance, its words will also tend to look inconveniently alike. (Conversely, of course, a typeface of markedly individual characters will tend to distract the reader's attention from the words by causing him to stumble over separate letters).

If we examine Gill Medium and compare it with Grotesque 215, it can be seen that Gill, with its geometrical approach allied to humanistic letterforms, has a stronger character differentiation than 215, which follows the traditional advertising sans serif where there is a tendency for characters to become similiar (look at the g, R, p, and e of Gill). And even in 215, despite the face's marked disadvantages (its bad fit of certain characters, various features of bad cutting, etc.), there is still a greater differentiation between characters than in Univers, where some confusion might be caused by the width of the counters interacting with the letter-spacing.

The Development of sanserif

Sanserif, as we know them, were an outcome of the Industrial Revolution. With centralized factories producing goods for sale over a wide area, competitive advertising was needed. The earlier craft shop signs were polite notices in standard alphabets, but competitive advertising required bold and new letterforms. With advertisement competing with advertisement on the page, new and striking forms were sought to gain visual advantage.

The block sanserifs were effective in the new media. They originated in England with the start of the second quarter of the 19th Century. It appears that they were initially called Gothic because of their original association with Gothic revival architecture. Throughout the 19th Century, a flood of these relatively crude but effective advertising letters appeared wherever advertising was required.

It was not until the 20th Century that outside esthetic systems were applied to the sanserif letter form.

The Cubist concern with geometric letterforms spread throughout the arts. This concern with perfect circles, equilateral triangles and strokes of even weight shows up in experimental sanserifs and ultimately lead to Paul Renner's Futura.

A separate development of the early 20th Century was the humanist or pen-drawn sanserif, perhaps best typified by Edward Johnston's Underground lettering.

Gill Sans combines a concern with humanistic and geometric letterforms. Gill, however, went for his inspiration back to Trajan and Jenson letters, and this mixture gave his designs a markedly idiosyncratic flavour. As a result, it was considered

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altogether too individual to the Swiss typographers (most of them ex-Bauhaus or else heavily influenced by ex-Bauhaus teachers) who were at the heart of the sans movement, and has largely been ignored by them.

* The man behind the face

Eric Gill was born in Brighton, England in 1882. He became apprenticed to an office of architects after leaving art school in 1807. The office was in London, where Gill was able to attend art school at the Central School of Arts and Crafts and he became a student and friend of Edward Johnston.

As early as 1912, Johnston tried to coerce Gill into working on a typeface for the Monotype Corporation — but it was not until 1927 that Gill finally did so. He worked on designs both for a serif face (Perpetua) and a sans serif face (Gill Sans), which have similiar features to Johnston Underground.

In his own lifetime, Eric Gill was principally known as a sculptor and stone cutter. He had radical viewpoints, was outspoken and charismatic. His friends and acquaintances numbered amongst some of the famous of his day — Bertrand Russell, Rupert Brooke, Henry James, and Virginia Woolf.

Gill died in 1940 and is buried in a little cemetery at Speen, England. He had designed his own tombstone:

Pray for me
Eric Gill
Stone Cutter
1882 - 1940

Main results of Dr. Poulton's experiment

Name and number	Average comprehension	
	Passage 1	Passage 2
Bembo 270	50.8	49.0
Baskerville 169	47.5	49.3
Modern Extended series 7, No. 1	50.3	53.4
Grotesque 215	52.8	47.1
Gill Medium 262	53.1	56.6
Univers 689(10 D)	47.6	47.5
Univers 689(9 D)	47.8	45.2

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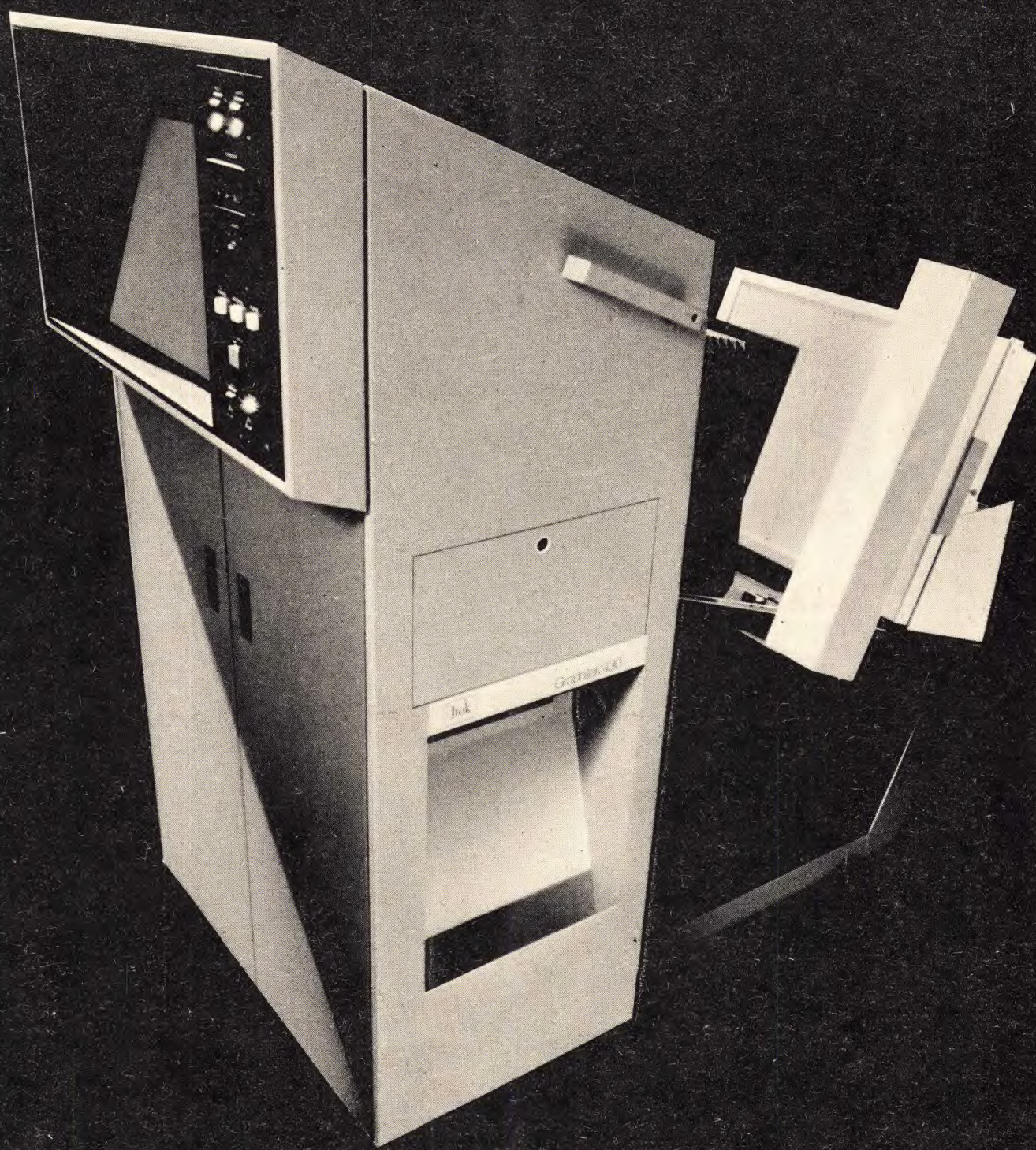
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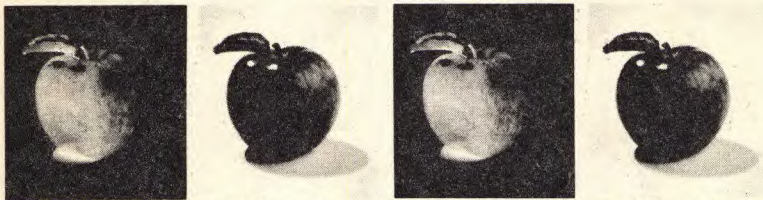
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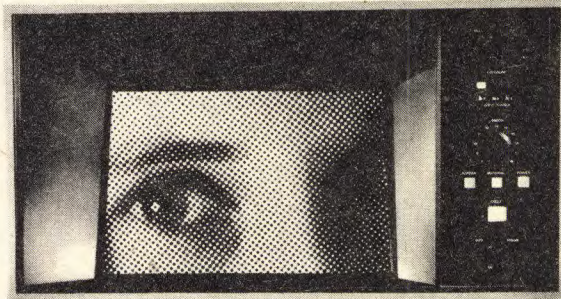
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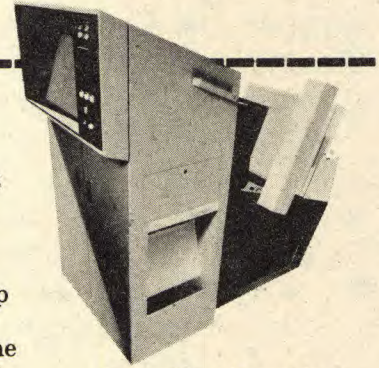
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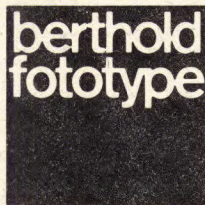
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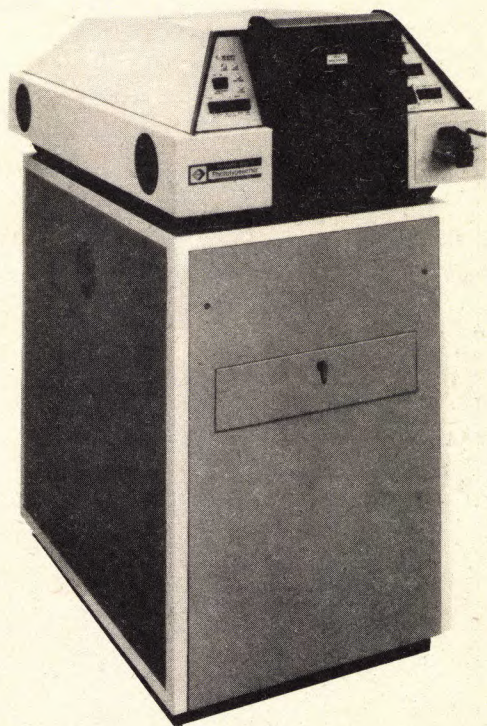
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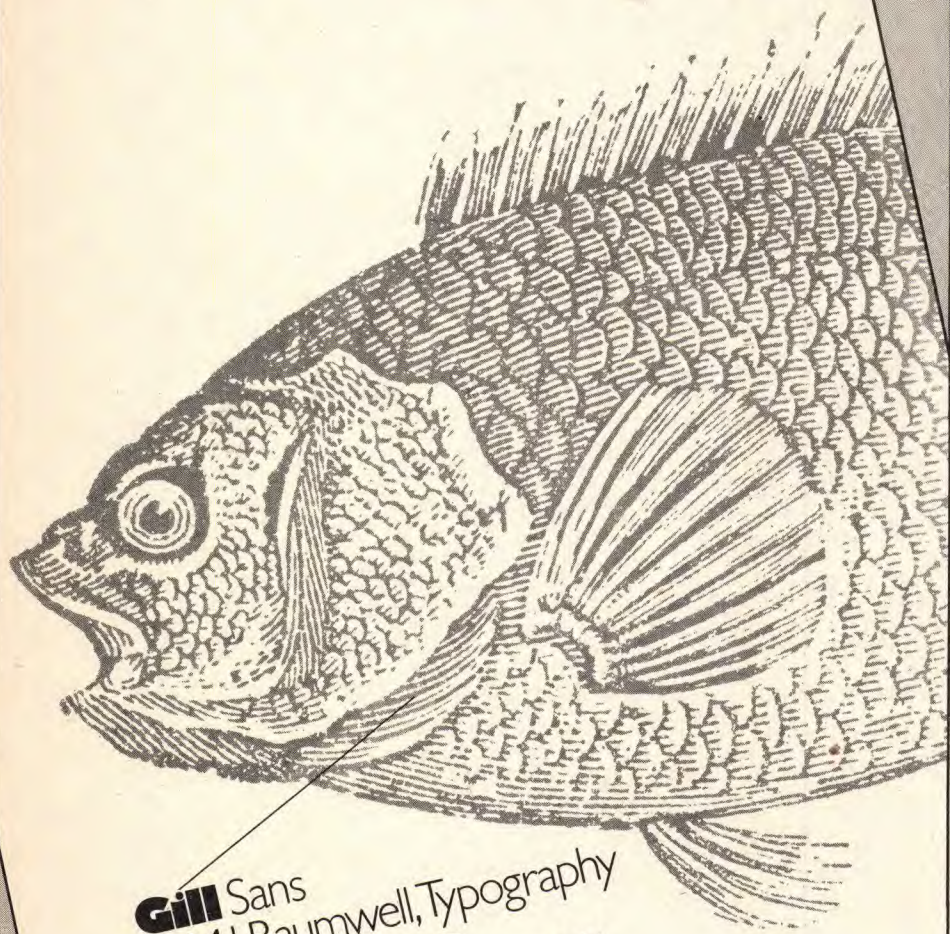
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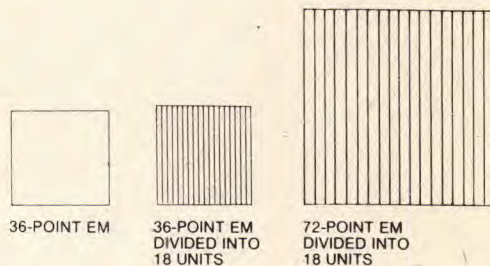
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Units and Letterspacing



The unit is to phototypesetting what the point is to linecasting. In other words, an understanding of the unit is essential to the use and control of letterspacing in phototypesetting.
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The unit is based on the em, which is the square of the type size (a 36-point em is 36 points square). The em is subdivided into smaller sections called "units." The number of units to the em varies from one manufacturer to another, but for this discussion we will use one of the most common divisions — 18 units to the em.
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The size of the unit, like the size of the em, varies from one type size to another. For example, in an 18 unit to the em system, a unit of 72-point type is larger than a unit of 36-point type. A simple method of determining the size of a unit in points is to think of it as 1/18 of the type size: a unit of 72-point type would be 4 points; 36-point type, 2 points; 18-point type, 1 point; and 9-point type, 1/2 point.
(9 POINT ITC SOUVENIR LIGHT SET WITH "MINUS 1/2 UNIT" LETTERSPACING)

When specifying phototype with letterspacing or minus letterspacing, always indicate the amount of spacing in units, or in some cases 1/2 units. Needless to say there is a limit to how much space can be removed before the letters start to touch or overlap.

NOTE: when experimenting with letterspacing, it is always a good policy to have a type sample set before proceeding with the entire job.
(9 POINT ITC SOUVENIR LIGHT SET WITH "MINUS 1 UNIT" LETTERSPACING)

Adapted from James Craig's **Production for the Graphic Designer**

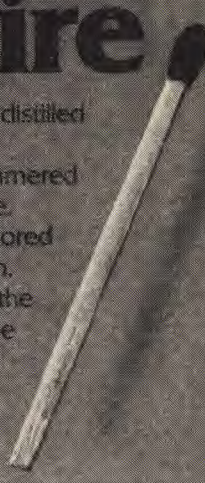
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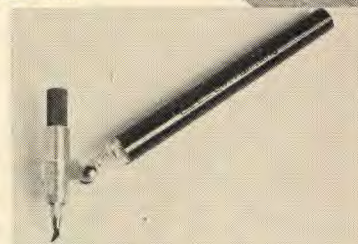


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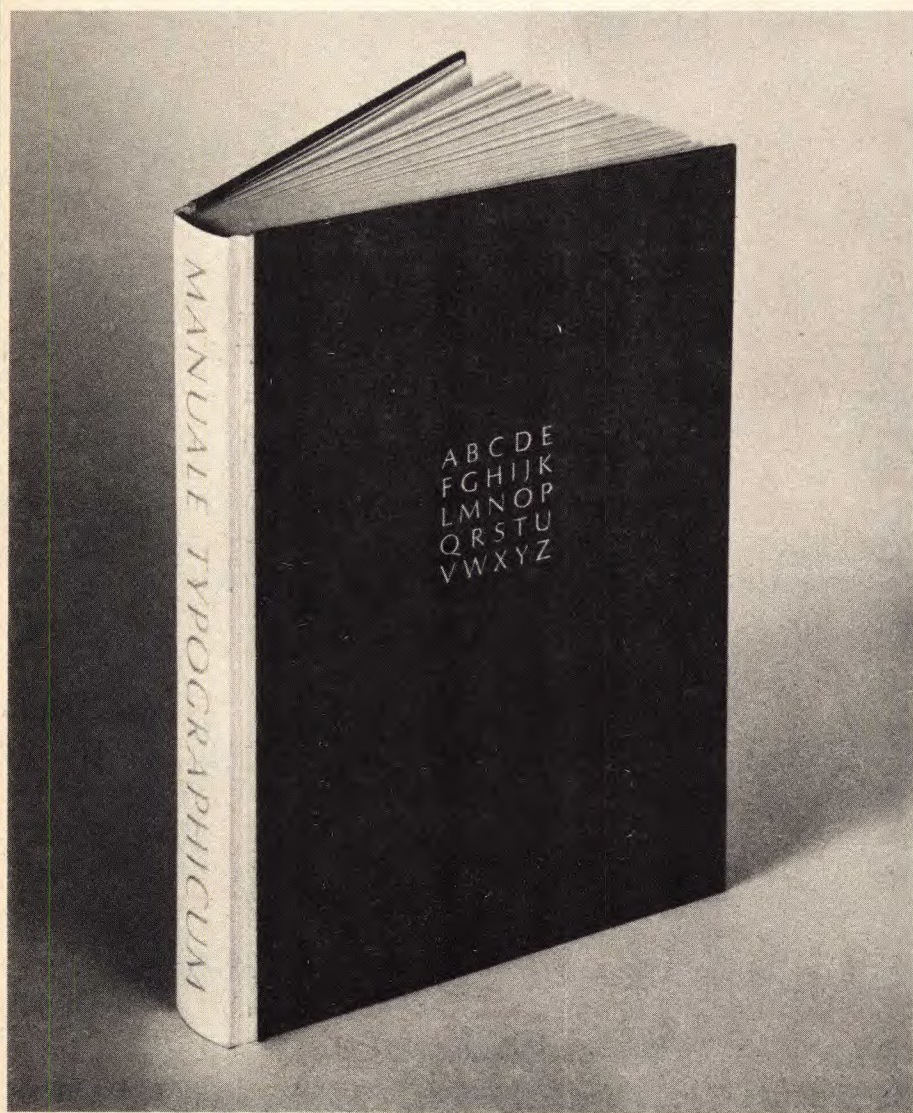
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When setting type — especially text type — with minus leading, the designer should make sure that the design of the typeface allows for the removal of space between the lines of type. If too much space is removed, the ascenders and descenders will touch or overlap. Some typefaces, such as Helvetica and Century Expanded, have large x-heights and therefore very little visual space between the lines. When set with minus leading they tend to appear very crowded. Futura and Garamond, on the other hand, have small x-heights and can stand some minus leading.

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When setting text type, minus leading is indicated as shown above: type size first, then a slash, then baseline-to-baseline measurement. With display type, however, it is often simpler to specify the desired amount of white space between the lines. This can be stated in points or fractions of an inch, although most typographers prefer to work with points.

(9 POINT ITC SOUVENIR LIGHT SET WITH MINUS ½ POINT LEADING)

Because most type specimen books do not show samples of minus leading, the amount of space that can be removed is largely a matter of guesswork. So it is advisable to have a type sample set before setting the entire job.

Warning: when working with minus leading, the designer should be aware that it is almost impossible to strip in new lines of type when making corrections in mechanicals or makeup. This may mean having to reset entire paragraphs in order to make the necessary corrections.

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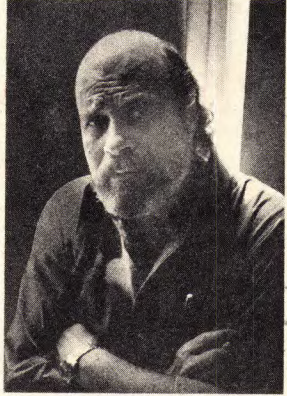
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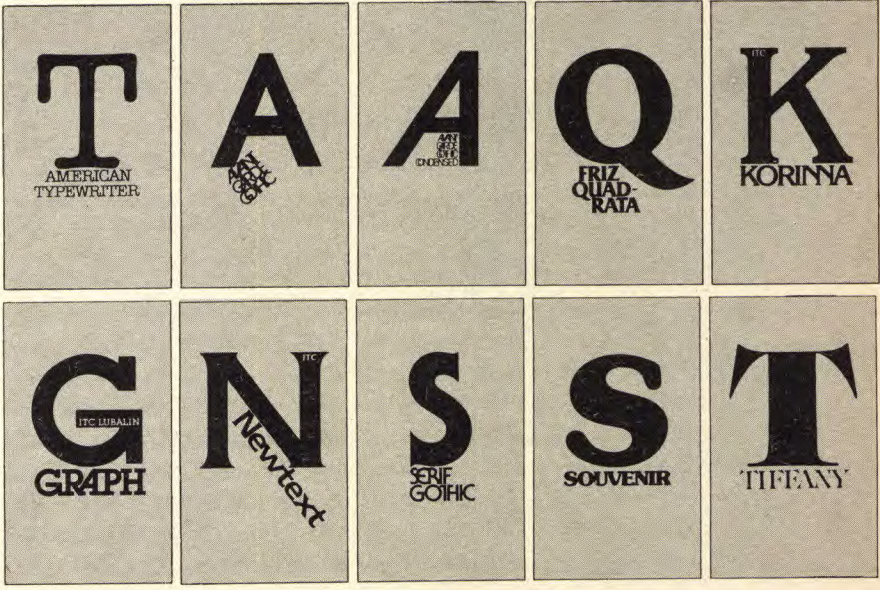
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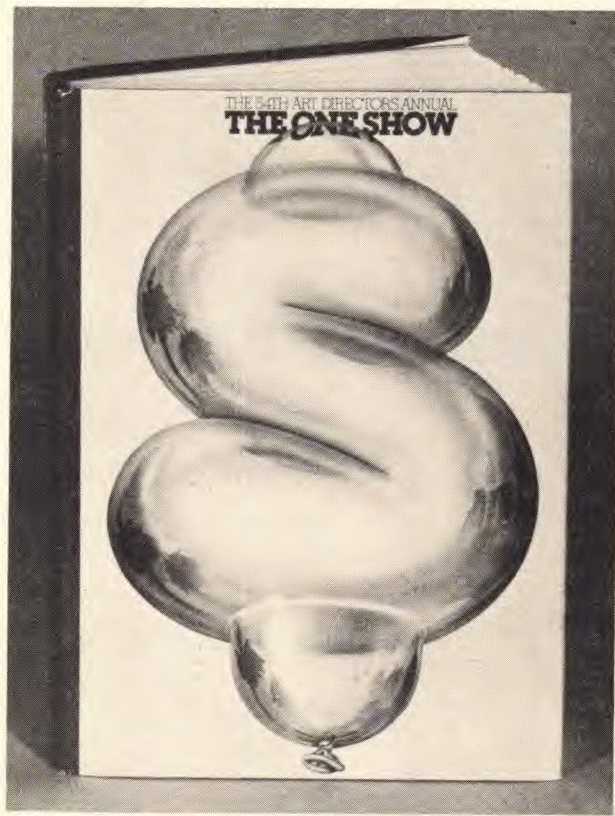
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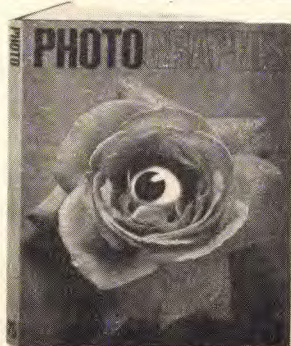
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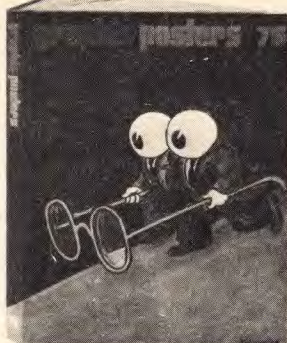


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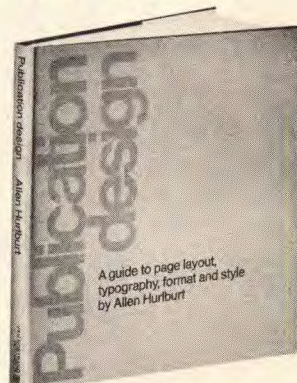


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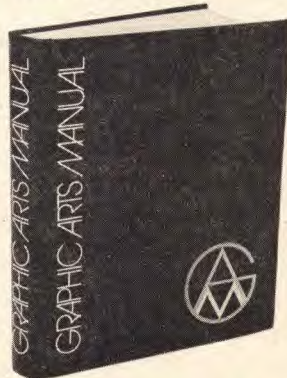
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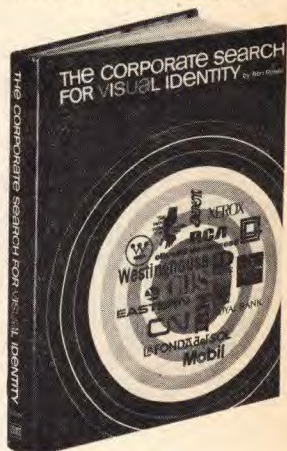
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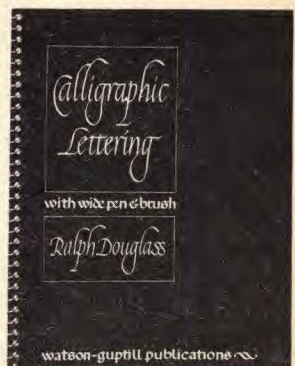


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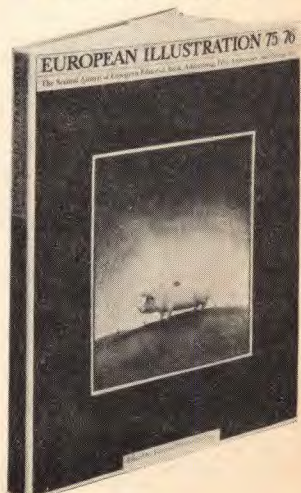
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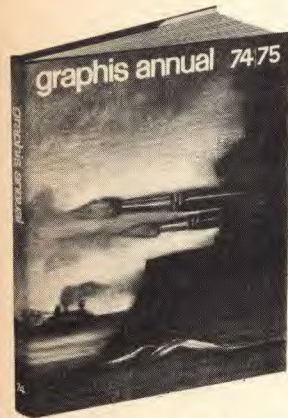
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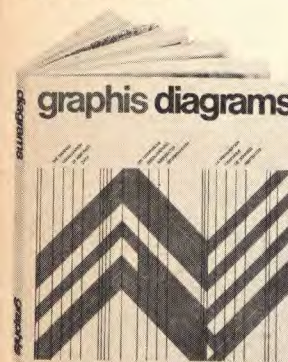
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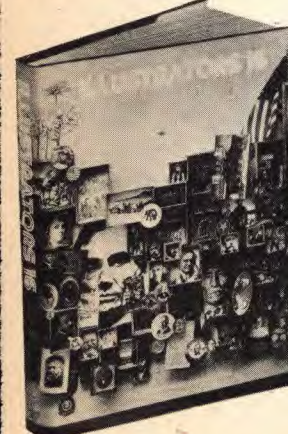
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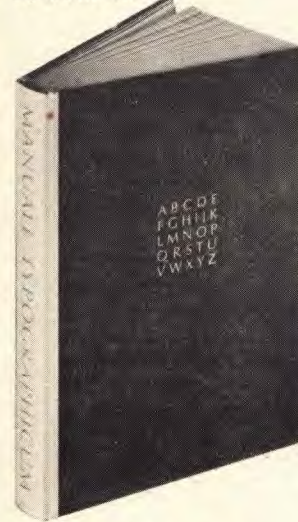
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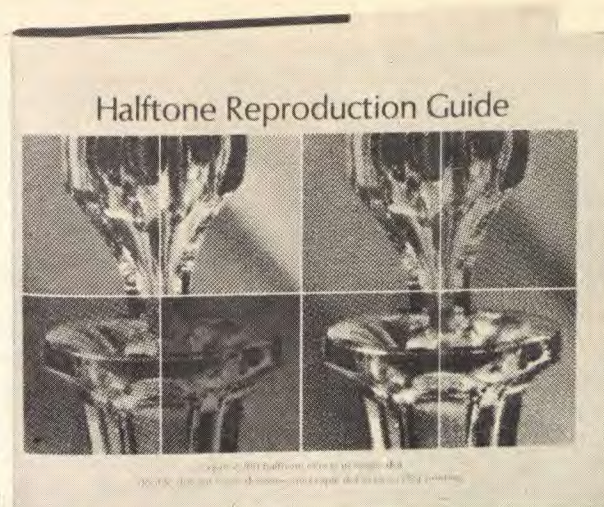
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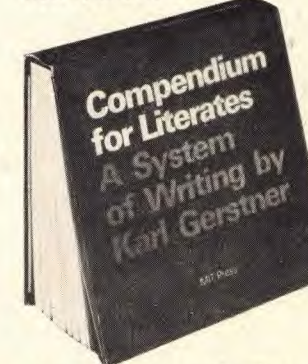
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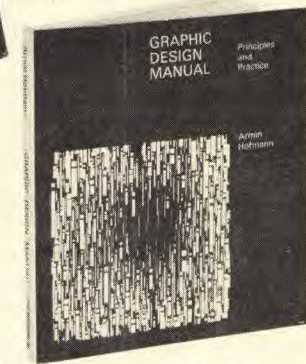


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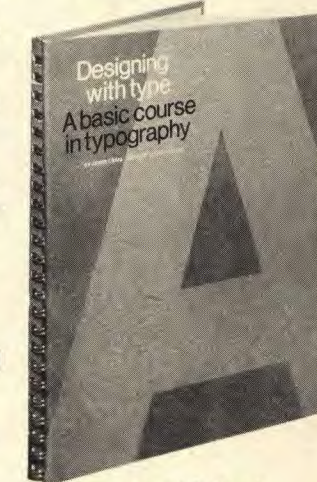
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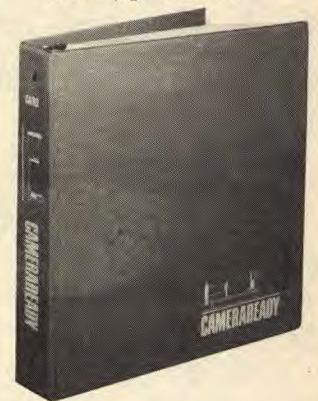


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